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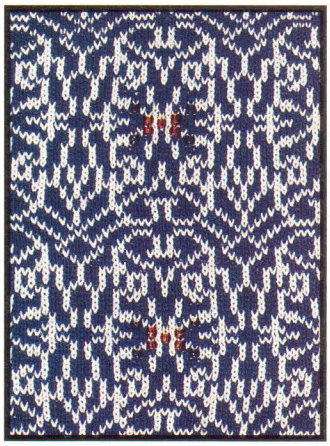
Each entry must be submitted on a postcard or on the back of an empty, sealed-down envelope. The prize will be awarded to the sender of the first correct entry drawn after the closing date and must be accepted as offered. Entries arriving after the closing date or not complying with the rules and instructions exactly will be disqualified.

The competition is open to all readers resident in Great Britain, Northern Ireland, Channel Islands and Isle of Man, except employees (and their families) of Litharne Ltd, the printers of *Machine Knit Today* and Hague Linking Machines.

Decisions of the judges and the Editor of *Machine Knit Today* will be final and legally binding. No correspondence can be entered into. Winners will be notified and the result published in a future issue of *Machine Knit Today*.



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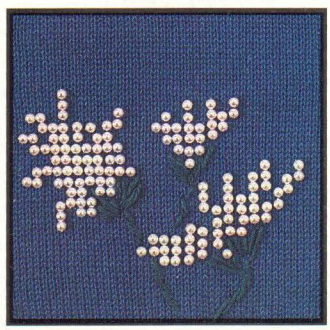

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Penny Wright-Thompson spends a day at Moffat Woollen Mill

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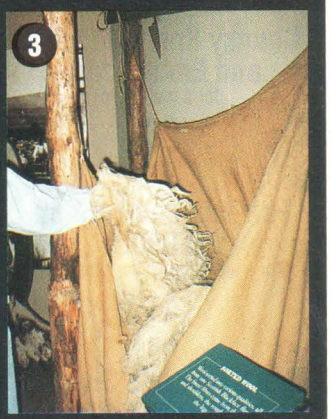

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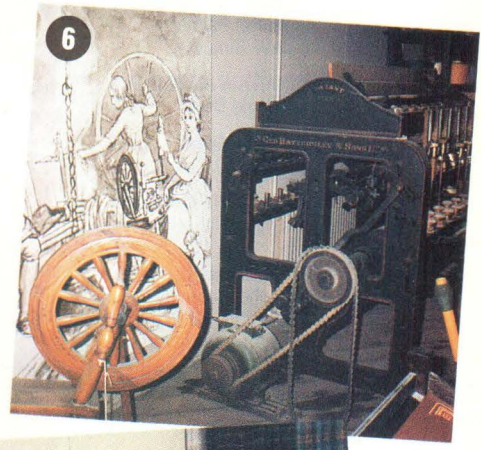

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OLIDAY

Twenty-two miles from Dumfries lies the little town of Moffat, almost encircled by the hills of Annandale. The town still retains its eighteenth century charm, from the days when it was a fashionable spa.

WOOLLY CONNECTIONS

Moffat is at the centre of the sheep farming country and this connection is marked by the huge bronze ram to be found in the High Street. This monument was erected as a tribute to the town's prosperity from the wool trade in the 18th and 19th centuries. It was put in place in 1875 and on close inspection it can be seen that the animal has no ears.

The town is used now as a visitor venue for many Scottish tours, and the Woollen Mill Heritage Centre is well placed for visitors to learn the town's historical development under one roof.

OF HERITAGE AND SHOPPING

There is no actual production carried out here now, but the site has a huge shopping area, selling an enormous range of Scottish-produced knitwear and tartan fabrics, which are produced locally (see Picture 1). Right in the doorway is one of the original weaving machines showing how tartan weave was produced. Notice the leather strapping that is used to move the machine when in motion (see Picture 2) and the 'Made in England' stamped in the metal frame. In the shop there is a section concentrating on hand knit Aran garments, where the goods are produced through Inverrallan Hand Knitters Ltd. Each beautiful example of craftsmanship bears the Inverrallan label with a card explaining that this garment will have taken 40 hours of someone's life to produce with loving care, and the individual knitter's name is shown on the label. These garments are sold at prices ranging from £75 to £90 and should last a lifetime.

SHEEP AND HISTORY

I was amazed to learn that there are 375 different breeds of sheep — just in Scotland! — and all bred for their wool. For anyone interested in the historical development of the knitting industries, this Heritage Centre is a must to visit. There are displays that you can touch — baskets of fleece in various stages of preparation and from different breeds. All have a different feel, and the wools are entirely different in appearance, (Pictures 3, 4 and 5). Then there are original looms (that you cannot touch) spinning wheels and an enormous mechanical warping machine (Pictures 6 and 7). The original looms, including an early power loom, complete the display.

GATHERING IDEAS

The Heritage Centre is a place to come with plenty of time to devote to gathering ideas. There are hundreds of superb designs and lots of ideas to pick up whilst browsing around. I always go everywhere with a small note pad in my handbag, so that I can write down any interesting ideas, colour combinations that I see, or sketch different designs that could be improvised or adapted — I'm sure most readers do exactly the same — and in this place there are loads of ideas to think about. You can spend a leisurely 45 minutes to an hour in the museum section, especially if you are a spinner and appreciate the qualities of the different fleeces.

Afterwards, there is a beautiful self service cafeteria where you can relax with a drink in pleasant surroundings (or indulge in the most outrageous trifles in huge glass dishes!) before exploring the town itself.

OTHER ATTRACTIONS

Just outside the town at Ladyknowe is Moffat Woollens Ltd, worth a look, where you will also find the Ladbroke Mercury Hotel, should you wish to extend your visit to explore the countryside, or there are the Beechwood Country Hotel and the Hartfell Guest House in Moffat.

I must admit I only 'discovered' Scotland for holidays in the past few years, since which point I have been spellbound by its mountains and the wall to wall sheep! Since then, on all my forays north of the border I find myself discovering more and more about its roots in the knitwear industry of this country, and amazing places to spend an enjoyable few hours admiring the skills of others and getting lots of ideas to adapt for my own use. Moffat will do this for you too — so add it to your holiday projects this year!

EDITOR'S LETTER

The vagaries of publishing deadlines mean that I am writing this letter as the last of the latest snowfall slowly thaws in the woods and the daffodils aren't so much growing as swimming up in the flower beds! However, with this month's issue I don't feel the need to turn the fire up an extra setting to get into the spring mood!

The Adapt-a-Pattern sets the scene, worked in a combination of fine stranded yarns (with some useful hints and tips on stranding and mixing yarns) and decorated with a delightful bead floral motif and one of Betty Abbott's neckline trims. Beads have made an impact right through this month — 'Step by Step' shows how beads can be incorporated directly into your knitting, whilst 'Beadwork' gives some trims and patterns that incorporate beading for the current fashion look. In the 'Stitch Pattern Library' beads have added new impact (and colour) to many of our Fair Isle stitch patterns — in ways that all makes and models could use. A chunky cotton top has also been given the bead treatment, setting off the lace and embroidered decoration — this garment could be worked on the simplest machine and by a new knitter as well!

Another garment set which could be worked on a simple machine and by a beginner, is the lady's lace sweater and cardigan. It features manually worked lace motifs — some adding detail to the back of the garment — a decorative influence developing on from last year's fashion previews and which we should see more of in the shops this summer and autumn. If you like to use your machine's capacities to the full, then you will enjoy knitting the child's raindrop sweater which makes skilful use of single motif patterning on punchcard machines. If you are an inexperienced motif knitter, then have no fears, the setting of the patterns and colour changes are described in detail in the pattern. Colourful Fair Isle knitting is represented in other forms as well — the man's Fair Isle sweater incorporates colours that definitely look forward to blue skies and warmer temperatures (and the garment doesn't need to be confined to a man, it looks equally good on a lady). 'Delphinium' is the title the designer gave to her Fair Isle sweater (worked on an electronic) and the combination of toning borders and delightful all-over design definitely serve as a reminder of these graceful blooms. For good measure, garter carriage owners can knit a lightweight waistcoat in a stitch design which looks wonderfully detailed in this yarn; E6000 owners benefit from Ruth Lee's textile skills in a design for a long-line 'Fair Isle' cardigan with light texture.

As well as our delightful garments, we hope that some of our other articles will provide inspiration to get on the machine! Pauline Falk champions the garter bar yet again with more new stitch patterns you can make with this accessory. If you thought Betty Abbott had already provided ideas for every neckline and collar you could think of, look again, as in this month's 'Master Class' she turns her attention to a variety of flat and even reversible bands. In 'Novelty Yarns' Elaine Cater draws our attention to the possibilities of fine and shiny combinations whilst Wendy Damon presents some neat and colourful edges in 'Start to Finish'.

Ready for a rest yet? Well, why not go on a 'Busman's Holiday' over that cup of coffee with Penny Wright-Thompson. Check out the information the Passap/Pfaff manual forgot to tell you in 'Starting Out' and pick up some useful 'Fair Isle Hints' from an expert in this field. Fill in your diary with those important dates from the 'Knitter's Diary' — and don't forget to check out the latest publications in 'Books, Bytes and Stitches'. Fancy a computer, but don't know what to buy? — take a look at 'The Machine Knitter's Computer' for advice written in English! Looking for a gift for yourself or a friend? — then don't miss our latest Book Offer. Now that you're nice and relaxed, why not have a go at our competition, you could win a Hague Linker!

Okay — enough sitting around! Fancy doing something a little different? Sue Smith shows you how to make some more exclusive buttons in 'Button Art'. Samples from 'The Designer Look' will encourage you to try techniques and combinations you might not have thought of, so have a go — not forgetting to try out some of your own variations. Betty Barnden's 'Special Occasions' commemorative cushion isn't based on a gift idea she had — it is the actual cushion she presented to her parents (yes, we'll let them have it back!).

No 'Machine Works' this month, Peter is taking a short break, but he'll be back in the near future, so keep those questions and queries coming in.

Until next month, enjoy your knitting and reading (hopefully under blue, cloudless skies!)

Carol

FAIR ISLE FACTS

Fabrics are the first subject for discussion by Linda Jackson of Artika Designs at the start of a new short series

Fair Isle requires a slightly different approach from single colour stocking stitch knitting, and over time most dedicated Fair Isle knitters develop their own rules of thumb for choosing yarns and tensions as well as methods to facilitate and improve their knitting. In this and the next articles I will be telling you about some of mine.

FABRIC FACTS

I am often asked questions like "What yarn should I use for Fair Isle?, or "What tension should I knit at?", which are the knitters' equivalent to the classic "How long is a piece of string?" but not quite as difficult to answer. Of course, there are no magic answers to these questions, but I do have a few rules of thumb, or rough guides for yarn use and tension, and these usually serve as my starting point for experimenting.

YARN TYPES

In my experience there is practically no limit to the type of yarn you can use — I prefer natural fibres such as wool or cotton, but mixtures and acrylics can all be used if these are the yarns you prefer. Different yarns have different properties though, so what might be suitable for one design or purpose will not be suitable for another.

Shetlands and fluffy type wools have an advantage in that the fibres cling together when washed and worn, so that even quite long floats are not a problem. With the fluffiness, of course, comes a loss of stitch definition, which can be an advantage if you are looking for a subtle merging of design, but if you want to retain sharp outline or stitch detail you will be better served by using a 4 ply wool. Random dyed yarns are practical in that you can have a variety of colours without changing yarns. On the other hand, you lose control of your design so that what comes out is what the yarn dictates, not what you decide.

YARN THICKNESS

Fair Isle knitting means that two yarns are carried along at all times. While one is knitting the stitch, the other is carried along behind. The result, of course, is that the fabric is thicker than a stocking stitch fabric knitted in the same yarn. It is also less stretchy, as the non-knitting yarn is pulled straight behind the stretchy knitted stitch.

While 4 ply yarns and 4 ply equivalents give an excellent fabric for a winter sweater, you can use much thinner yarns as well. Two ply yarn used double gives a similar though slightly thinner fabric, and 3 ply also knits up very well. I have experimented with 2 ply and found it not substantial enough to give a good standard fabric used with another 2 ply for single bed Fair Isle. On the other hand (breaking all the rules) I find that you can use a 2 ply yarn in one of the feeders and combine it with another thicker yarn in the other feeder and obtain a perfectly acceptable fabric. The exact effect you get will be determined by the stitch pattern you are using, and the only way to make sure any combination really is what you want is to try it out.

TENSION

The tension you choose is partly determined by the thickness of the yarns, partly by how dense you want your fabric to be. With good quality wools and Shetlands there is quite a lot of leeway for Fair Isle tensions. For example, I can obtain an acceptable Fair Isle fabric using a Forsell's 4 ply wool with T10 which gives a soft stretchy fabric, T7 which gives a standard fabric with a little stretch, and T5 which gives a solid stable fabric to use for trims and bands. Generally speaking there seems to be a range of tension settings — three or more whole numbers — which are acceptable for a body fabric and more if you count special effects such as shaping a stocking stitch neck or cuff. (With acrylics the tolerance is much smaller, so do check carefully when using these.)

Because of this flexibility, tensions can be used in unorthodox ways to achieve particular results in garment knitting. You can use tension adjustments to alter the size of a garment without interfering with the pattern matching on the various pieces. By using a tension two blobs (or more) tighter or looser than that allowed for in pattern instructions, for example, you uniformly alter the dimensions of the finished garment or garment piece. If you wish to keep the length the same while altering the width, it is usually fairly easy to knit a few more rows to compensate for the increase in or loss of length brought about by the tension change. If you have a close-fitting sleeve, you can cut down on the amount of shaping necessary near the cuff by using tension adjustments. Of course, the fabric will undergo a change in density as you do this, and you must make sure you are happy with the fabric before you go ahead.

I usually start out with certain tensions which generally give me the denseness I am happy with for the average Fair Isle project on a standard gauge Brother machine. I have included in the chart below what tensions I expect to use for any stocking stitch parts which adjoin a Fair Isle section, knitted in the tensions given. The stocking stitch tensions listed result in a stocking stitch section which is approximately the same width as the Fair Isle section, so that you will not see a balloon where the stitch changes.

In order to achieve this, the stocking stitch knitting will be tighter than you would normally use, so is only really suitable for small subsidiary areas adjoining Fair Isle sections.

If you intend to knit a substantial part of a garment piece (where Fair Isle is also used) in a single colour you will probably be better off using a 'bird's-eye' Fair Isle (alternate stitches of each colour arranged like a chequerboard) using the same tension as your other Fair Isle fabric, but using the same colour in both feeders so that the impression is one of plain knitting. This will allow you to maintain the fabric structure between the two parts of your garment.

Do remember though that the following is a 'rule of thumb' only. It will not work with everything on every occasion. One tension can never be suitable for every yarn, stitch pattern or project. Secondly, everyone has their own favourite 'feel' for a fabric, so once you have knitted your first swatch you should always evaluate it critically for your particular preference or purpose:

1 Does the fabric have the right amount of 'movement' for what you want to make?

The fabric of an overcoat, for instance will need to be much more stable and solid than that of an evening top. A lining will need to be very very loosely knitted to avoid 'killing' the movement of the garment itself.

A drop-shoulder garment should have a fairly loose stretchy fabric to minimise the ridges that can form under the arms if the fabric is too solid — and so on.

2 Does the fabric feel right?

Is it too dense? When you hold the fabric does it feel pliable, or does it feel cardboard like?

Is it too loose? — Do the stitches look elongated and the fabric skimpy? Does light show through the stitches?

YARNS AND TENSIONS*

Fibre	4 ply wool and yarns knitting 'as 4 ply'	Shetland** knitting 'as 4 ply' sometimes called 'Jumper weight'	2 ply used double	3 ply	3 ply with 2 ply
Fair isle tension	7	6.2	6	5.1	4.2
st st tension giving similar width	5	4.2	4	3.1	-
rib tensions for welts	2/2	2/2	1.2/1.2	0.2/0.2	-

* I understand that a Knitmaster or Silver Reed machine will use tension one number higher.

** Shetland is oiled, and fluffs up once the oil has been removed with the first wash. It can be knitted very loosely (up to T9 +) and will fill out when washed. I usually use 6.2 when I want a warm winter weight garment.

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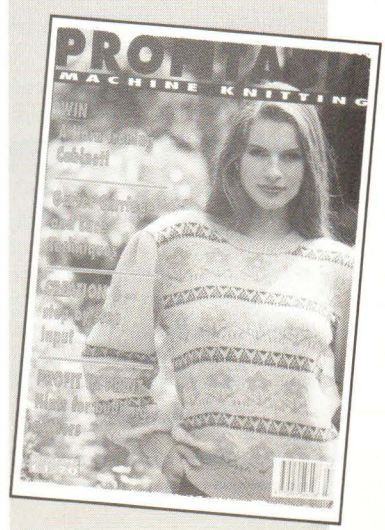

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Lady's Garter Stitch Waistcoat

MACHINES: *These instructions are written for standard gauge punchcard machines with garter carriage*
YARN: *Bonnie's Sable Crepe*
FIBRE CONTENT: *100% Acrylic*
COLOUR: *We used Electric Blue (MC)*
STOCKISTS: *If you have any difficulty in obtaining this yarn, please write to Bonnie's Wools, 1273 Bristol Road South, Northfield, Birmingham B31 2SP*

SIZES

To suit chest 81[86:91:97:101]cm.
Finished measurement 92[98:102:108:112]cm.
Length 71[71:72:72:72]cm.
Figures in square brackets [ ] refer to larger sizes; where there is only one set of figures, this applies to all sizes.

MATERIALS

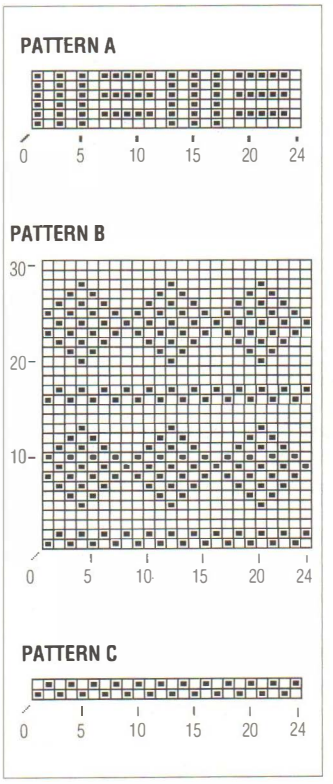
Bonnie's Sable Crepe
1 x 500g cone in MC.
6 buttons.

MAIN TENSION

31 sts and 52 rows to 10cm measured over garter st pattern after light steaming (tension dial approx 4).
Tension must be matched exactly before starting garment.

ABBREVIATIONS

See page 27.



NOTE

Knit side is used as right side.
Measurements given are those of finished garment and should not be used to measure work on the machine.

PUNCHCARD PATTERNS

Punch cards before starting to knit.

PATTERN NOTE

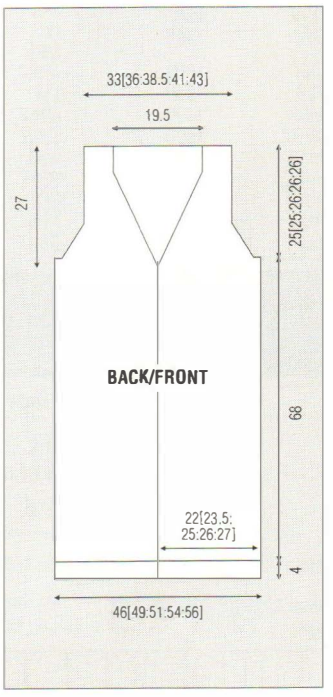
Patterns A and C worked using double length button.

SPECIAL NOTE

Use garter carriage for casting on. Garter carriage remains in situ throughout unless specified otherwise within the instructions.
When steaming pin garment pieces to shape and then steam with a steam iron allowing the steam to flood the fabric but not allowing the iron to touch the fabric.

BACK

Push 142[152:160:168:174] Ns to WP.



Using MC and MT, cast on. Insert punchcard A and K20 rows.
RC000. Insert punchcard B and work in patt until RC shows 220.

SHAPE ARMHOLES

Cast off 9 sts at beg of next 2 rows. K1 row. Dec 1 st at each end of next and every foll 4th row 11 times in all. 102[112:120:128:134] sts. K until RC shows 350[350:356:356:356]. Place a marker on 30th st either side of centre and on centre of work. Cast off.

RIGHT FRONT

Starting from the 4th N R of centre '0' push 68[73:77:81:84] Ns to WP and cast on using MC and MT. Work as given for back until RC shows 210.

SHAPE NECK

Place a marker at L and dec 1 st at L on next and every foll 4th row 6 times in all, K5 rows. Dec 1 st at L on next and every foll 5th row 21 times in all. *At the same time* when RC shows 220

SHAPE ARMHOLE

Cast off 9 sts at beg of next row, K2 rows. Dec 1 st at armhole edge on next and every foll 4th row 11 times in all. When neck shaping complete 21[26:30:34:37] sts rem. K until RC shows 350[350:356:356:356] and cast off.

LEFT FRONT

Work as given for right front, reversing casting on and all shaping.

ARM BANDS

Join both shoulder seams, matching markers. Push 134 Ns to WP and cast on. Use punchcard C and K10 rows using MC and MT. Using main carr K1 row. With right side facing, pick up armhole edge and hang evenly on to Ns. K1 row and cast off.

BUTTONHOLE BAND

Push 95 Ns to L and 90[90:95:95:95] Ns to R of centre '0' to WP. Using MC and MT, cast on. Using punchcard C, K5 rows. Work 6 evenly spaced buttonholes over Ns L of centre. K5 rows. Use main carr and K1 row. With right side facing, pick up right front edge to centre back neck, placing the marker at centre '0'. K1 row and cast off.

BUTTON BAND

Work as given for buttonhole band, omitting buttonholes.

TO MAKE UP

Block and steam thoroughly (see special note). Join side seams. Sew buttons in position to correspond with buttonholes. Give final light steam.

Step by Step

TO KNITTING IN BEADS

A variety of tools can be used to assist with the placement of beads during knitting. However, there are two items which are particularly useful.

Step 1: The little lidded dishes shown are joined together and called a 'Bead Caddy'. They are available in different sizes and can be stacked for storage if desired. I found them a very safe and easy way of storing and using beads.

In a similar vein, when using beads specifically designed for knitting in, which have quite generous centre holes, the 'Bead Transfer Tool' shown in the picture is equally useful, as it possesses both a small hook and a notch. In case of difficulty in obtaining these items, see Suppliers below.

Step 2: For 'knit-in' beads, feed one (or more — see Step 1 picture) on to the bead tool, transfer required stitch to the tool.

Step 3: Pull stitch right through bead hole.

Step 4: Replace stitch back on to needle.

Step 5: You can use contrast stitches in Fair Isle to mark required bead positions. Put bead on to contrast stitch as before (see 5A and 5B).

Step 6: When working in continuous Fair Isle, depending on the pattern, on machines which select needles forward for patterning, 'bead needle' could be pulled forward to make knitting easier (if required).

Step 7: For beads with smaller holes use a very fine crochet hook (the steel ones come in some very small sizes) and pull stitch through a bead already on the tool as before.

Step 8: Transferring the stitch back might be easier if the stitch is moved across to a transfer tool (see 8A and 8B).

Step 9: Be careful with larger beads. Transferring a stitch either side before putting on the bead, may make it possible to enlarge the stitch to fit on the bead.

Step 10: The larger bead should then fit neatly into the extra space.

However, do be cautious with larger beads, if the sinker plate catches on them do not force it. Remove it and think of a different way to incorporate the bead (there are many other options, see 'Beadwork' opposite).

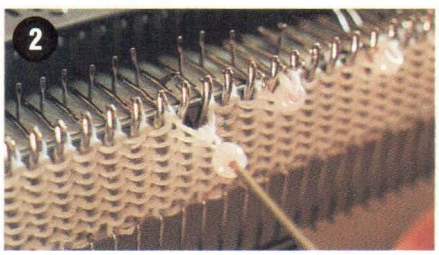
Note: Don't try and put too many beads together, a little and often looks effective and makes for smooth, trouble free knitting — see ideas in the 'Stitch Pattern Library' and 'Beadwork'.

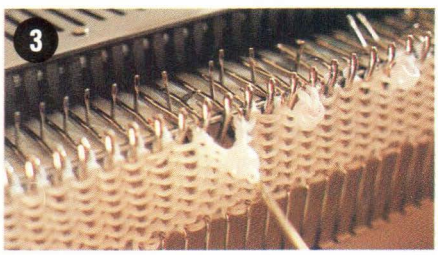
SUPPLIERS

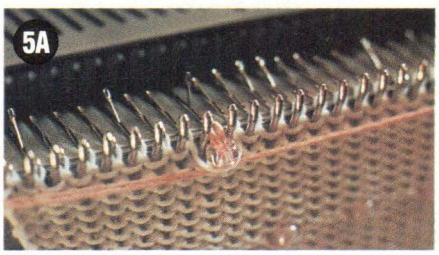
'Bead Caddy' is available via mail order (or from various knitting shows) from 'Choices' — who also have a useful 'Bead nabber' tool which assists in picking up small beads — contact them at 36 Meadowside Road, Pangbourne, Berks RG8 7NH or tel. 0734 843122 for further details.

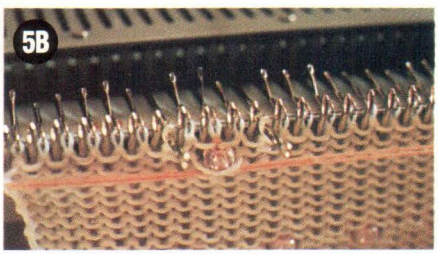
'Bead Tool' and 'Knit-in Beads' used are available via mail order from BSK Ltd, Murdock Road, Manton Industrial Estate, Bedford MK41 7LE Tel. 0234 217096.

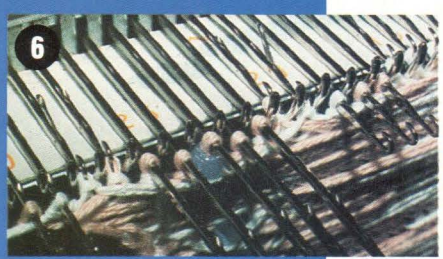
A wide range of beads which can be knitted in, as well as wooden beads in a vast range of sizes and colours are available by mail order from Creative Beadcraft Ltd, Denmark Works, Sheepcote Dell Road, Beamond End, Amersham, Bucks HP7 0RX Tel. 0494 715606.

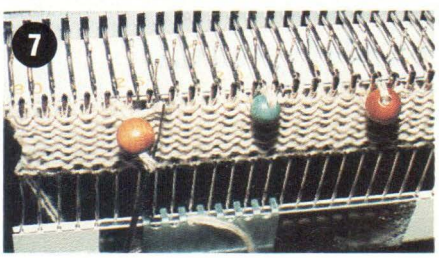


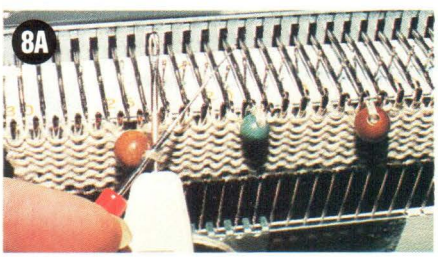


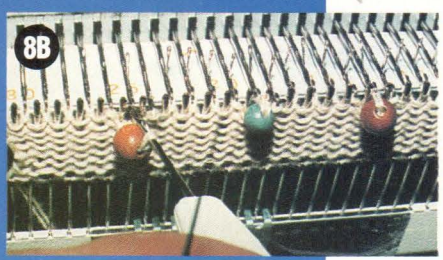


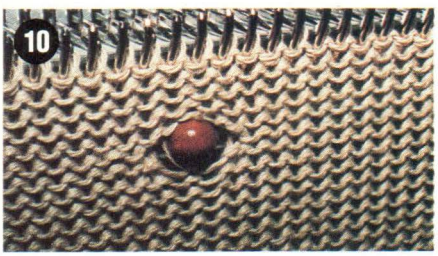








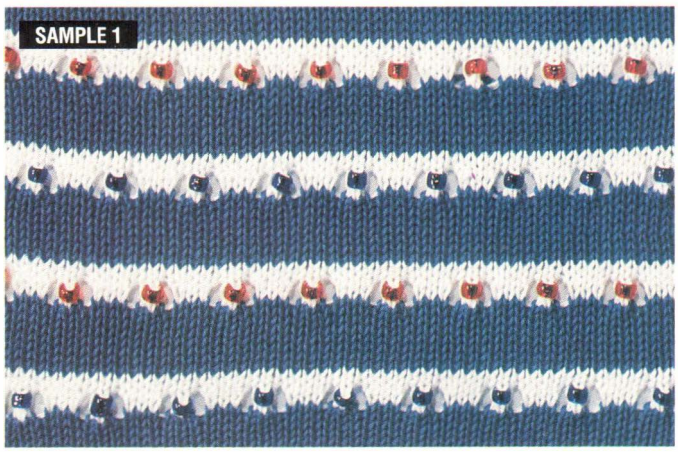


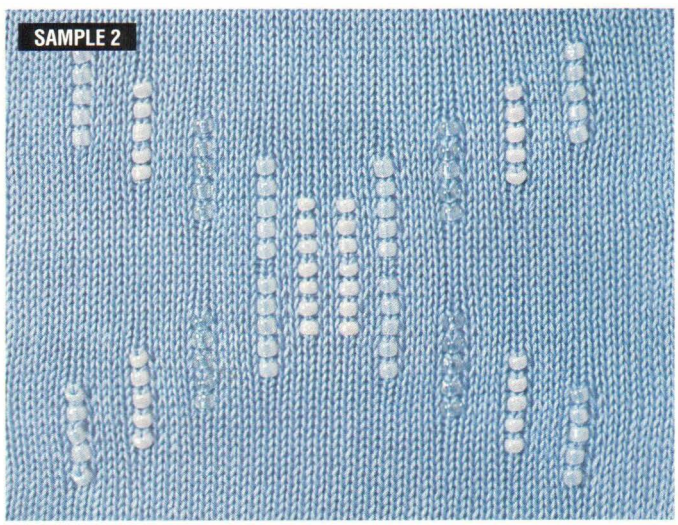


BEADWORK

Beads can be incorporated into knitwear in a variety of ways, to suit the final decoration required, the style of bead being used as well as personal preferences for working methods. Beads which can be easily knitted in to the main fabric have been with us for a few years now, but in keeping with today's fashion looks, are being used in different design styles. Step by Step (previous page) illustrates how such beads are actually knitted in.

Especially when the rest of the knitting is to be stocking stitch, the beads are easily arranged by working from a simple manual chart. Do remember, that because you are working manually you have the freedom to choose exactly what you want to do. You are not restricted to a single colour of beads in any one row for instance. You can work horizontally, vertically or diagonally according to whim (or plan). It is surprising how much simple stripe arrangements can enhance a garment. The following examples might serve as starting points for a whole range of exciting fabrics!





BEADED LACE STRIPE

Sample 1 shows a mixture of stripes — the yarns and indeed the bead colours themselves are varied, albeit uniformly. Use main colour (which will be the colour of your widest stripe, in our case, dark blue cotton) to cast on and work your desired welt or edging. *Knit (at least) eight rows after the welt is complete. Change to contrast (white cotton) and knit one row. Transfer stitches according to diagram 1 and knit the row. Put beads on to the centre stitches as shown in the diagram and knit two rows*. Repeat from * to * alternating the bead colours as desired. This could look wonderfully dramatic on a summer top as suggested in our design sketch.

DIAGRAM 1

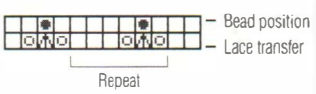


DIAGRAM 2

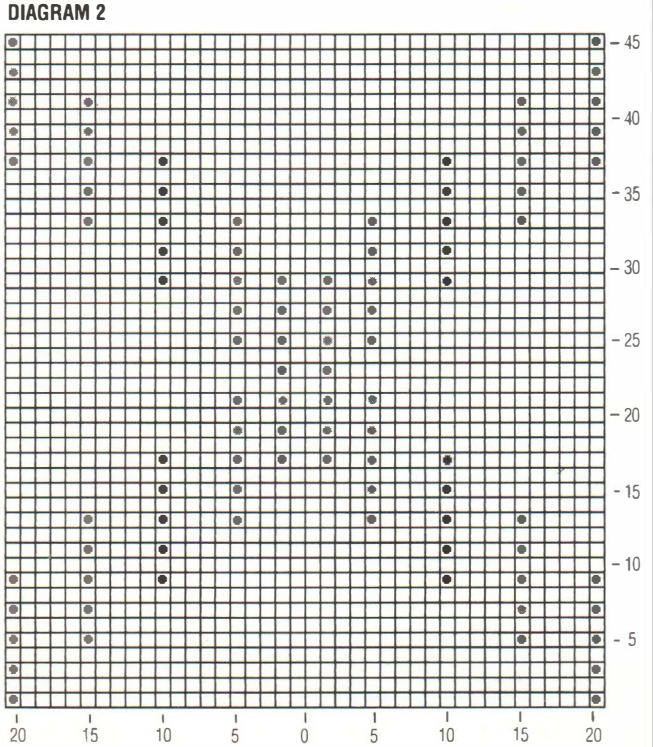
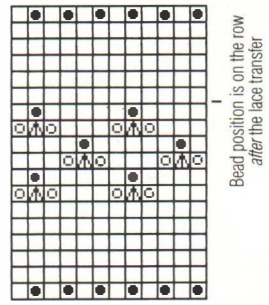


DIAGRAM 3



VERTICAL FLASHES

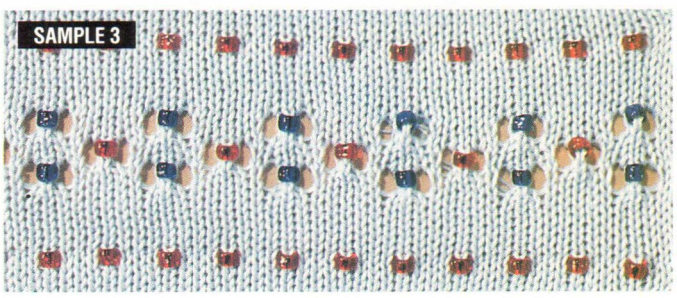
The simple design illustrated in **Sample 2** used as a deep border could make a tunic top hang beautifully straight with the weight of the beads. The principle behind the arrangement could be adapted for an all-over pattern; use as a single motif is yet another option. Simply position beads in vertical lines, spacing them (at least) one row apart, in colours as desired. Our placement is shown in Diagram 2.

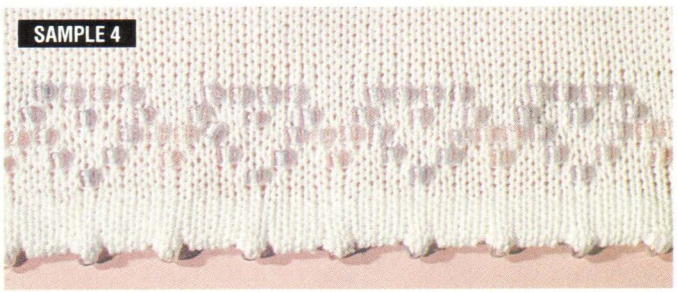
LACE BORDER

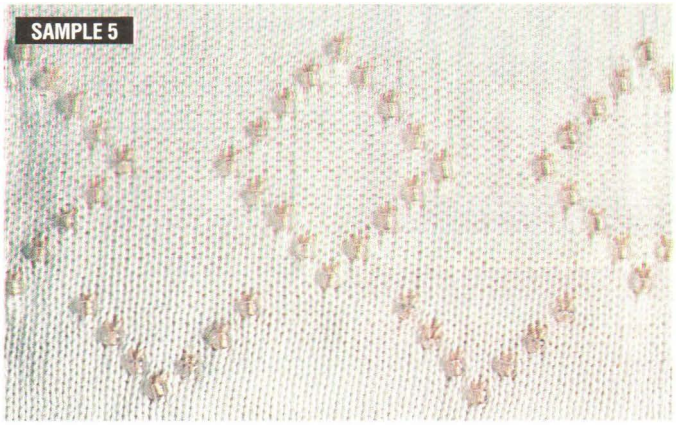
Horizontal stripes are formed by the changing bead colours in **Sample 3**. The red beads define a border area, whilst the central blue and red bead groups form a little cross pattern in their own right. As in Sample 1, lace holes (in the centre of the panel) add to the decorative effect and emphasise the beads even more. The simple grouping used is illustrated in Diagram 3.

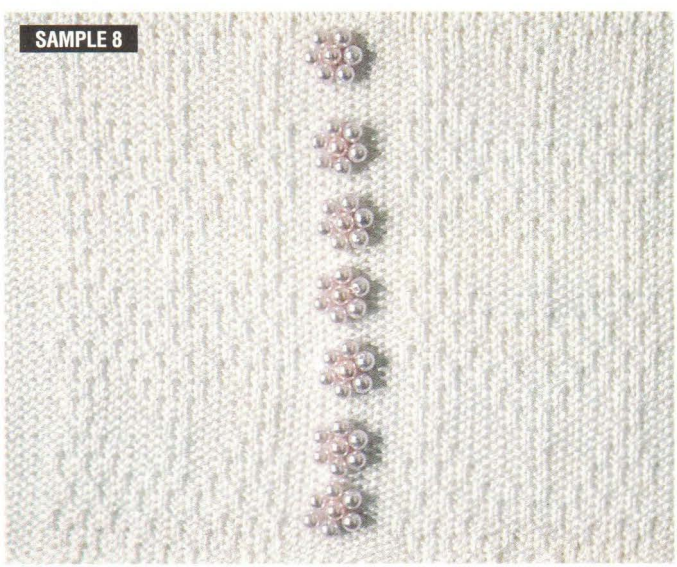
USING SELECTIVE PATTERNING

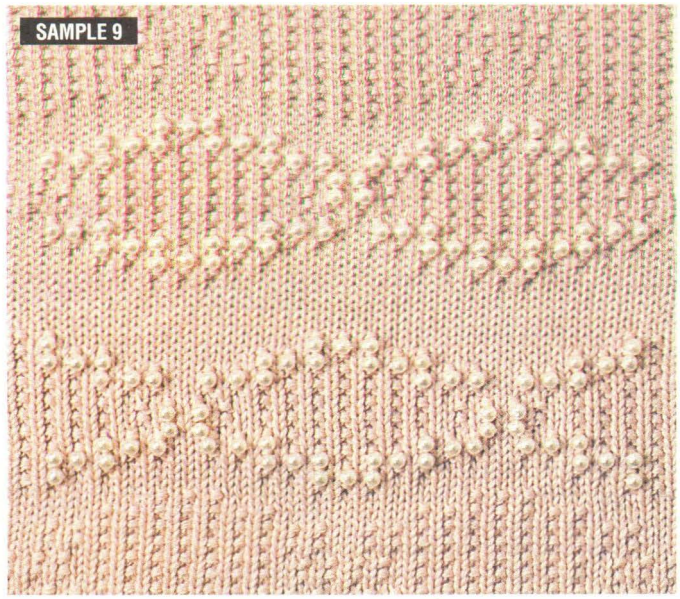
If you have a machine, such as Brother or Toyota which selects needles forward for patterning, you can use this needle selection to choose where to place your beads. This is extremely useful for more complex patterns and

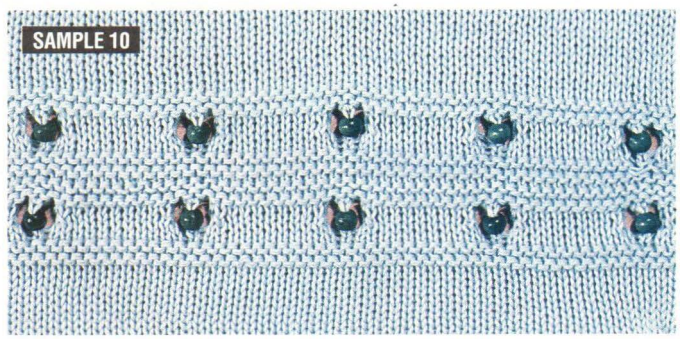












borders. Make your punchcard or mylar sheet design so that you have a minimum of one non-beaded stitch and row between each bead. This will make the knitting much easier. (The knitting is also easier if you pull needles forward to holding position — leaving the carriage set so that these needles will knit — on the row where beads are to be knitted).

HEART HEM

The beaded hem edge of **Sample 4** was worked manually. Knit six rows (or required hem depth). Transfer every fourth and sixth stitch on to the fifth and knit one row at a looser tension (MT+1 or 2) if desired. Place beads on the centre needle of the transfer groups and keeping the same (loose) tension, knit one row. Knit six rows at the earlier tension (i.e. the one you started at) and turn the hem.

The border was worked from Diagram 4 on a machine which selected needles. Beads were placed on to the selected needles (or more precisely the stitches held on them) and once this had been done across the row, all the needles were pulled forward to holding position, the carriage being set so these needles would knit. The carriage was set for stocking stitch and so that the punchcard/pattern would continue to rotate throughout.

PATTERNING ON MACHINES WHERE NEEDLES ARE NOT FORWARD SELECTED

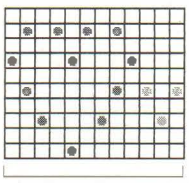
If your machine, for example, Silver, does not select needles (forward), then you can still work from an automatic pattern, but use either single bed Fair Isle or punch lace.

For the contrast colour in the Fair Isle, choose a colour close to the one you are using — for example white and cream — or a colour which matches or complements the bead colours. Punch the card or mark the mylar sheet as advised before but have a minimum of two blank rows (it can be more, but keep the blank rows an even number) between pattern markings. After your set up row, you will *work one row in Fair Isle, then remove contrast colour and set carriage for stocking stitch, but keep punchcard/pattern rotating. Knit two rows stocking stitch*. Repeat from * to * throughout. In this way, your contrast colour, which is only used on one row in three, will always be at the side of the work you need it when you work the next Fair Isle row. After the Fair Isle row, your contrast colour will mark the desired bead position — you hang your bead on to contrast stitches. As the next row is to be worked in stocking stitch, needles can be pulled forward to help with the knitting as mentioned earlier.

DIAMOND BORDER

Sample 5 illustrates the use of Fair Isle pattern 'markers' for bead placement. Pink was used as contrast on white. The beads at the bottom of the border were pink crystal — complementing the contrast colour. However, the beads used on the diamond motifs were clear crystal, which allowed the pink

DIAGRAM 4



contrast to show through. More dramatic colour contrast could be used to show through clear beads for a variety of interesting effects. The punchcard used is illustrated in Diagram 5 with the bead colours slightly shaded.

In a similar vein, if you work in punch/thread lace, choose a matching colour in a finer yarn for the thread yarn (the one for Feeder 2/B). When the thread lace pattern row has been knitted, hang the bead on to the 'lace' stitches (there is a good example of this in the 'Stitch Pattern Library' — see Pattern F2). The fine thread makes it very easy to hang the bead, which snuggles comfortably into the extra space between stitches which this technique has afforded it.

DIAGRAM 5

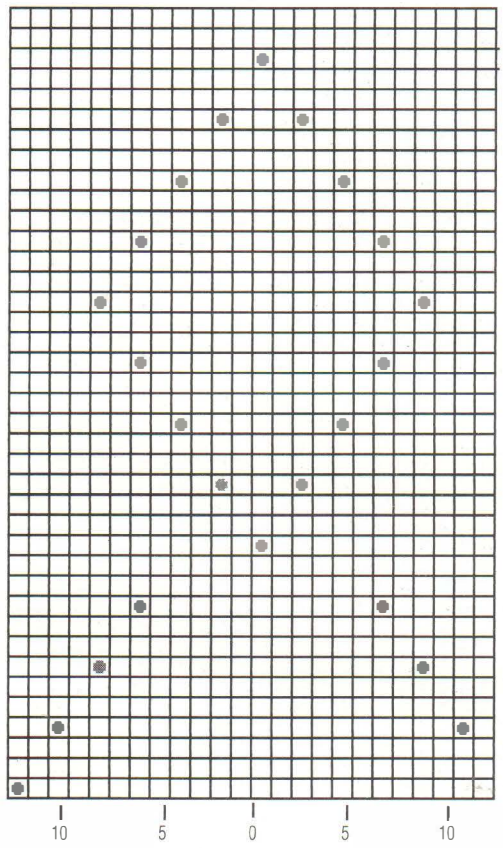
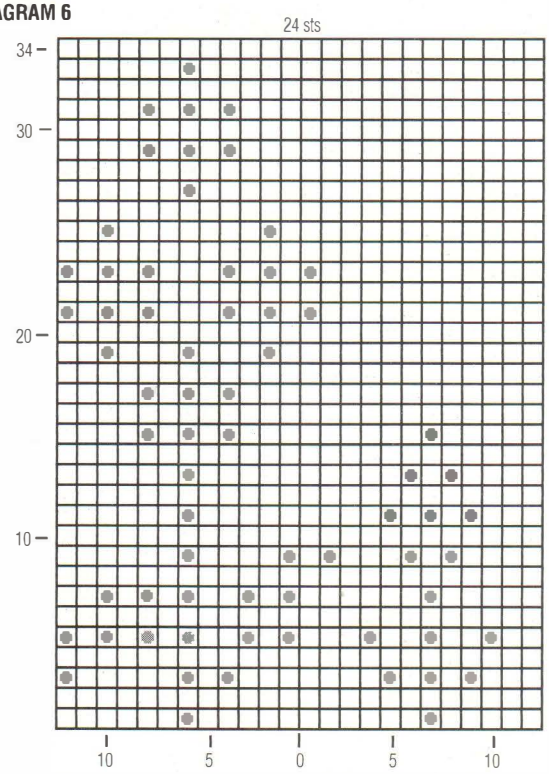


DIAGRAM 6



Punchcard and/or bead placement. Stem and leaves — green beads, large flowers — pink, small flowers — alternately pink and lilac crystal

DESIGN IDEAS FOR BEADING

FLORAL BORDER

Bead designs do not need to be totally abstract, and **Sample 6** illustrates a floral border. This was worked on a machine which selects needles forward for patterning, so Diagram 6 can be used as the punchcard/mylar sheet to show positioning. Alternatively, it could be worked manually from the same diagram or the diagram could be amended — by adding an additional blank row between bead placements — so that the Fair Isle placement method could be used. If you would like to design your own borders, take a look at small repeat punchcard designs (over 12 stitches for instance) — as by the time you have spaced out the beads, even the tiniest pattern will be quite bold. Another source of inspiration are cross stitch charts — again go for small ones without too much fiddly detail for maximum impact.

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A cross stitch design inspired **Sample**

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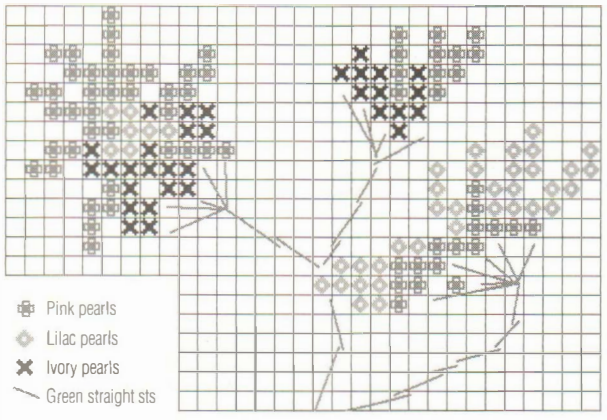
DIAGRAM 7



7. These pearl beads have quite fine centre holes so are not so easily hung directly into the knitting. For this sample we have glued them in place with textile glue (Plexi-400 from Bramwell's Jones Tones range). Using an adaptation of a cross stitch design, beads were glued in place, quite closely. I found it easiest to apply the beads on a long glass-headed pin — a sort of home adaptation of the bead placement idea in Butterick's kits (see Adapt-a-Pattern on page 28). When I had a straight line of a few beads, I put them on in the colour order required, squirted an appropriate length of glue on to the fabric and then pushed the beads into the glue, whilst gently withdrawing the pin. This is quite easy after a few minutes practice! To add a little realism to the flowers, a few straight embroidery stitches were added — as shown in Diagram 7.

TEXTURE AND BEADS

The last three samples used garter stitch designs as a base or complementary border.

Sample 8 (which used a modified version of Pattern F from the 'Stitch Pattern Library' — see picture in Diagram 8) used the plain sections between garter stitch panels as a placement position for beads. This time they were sewn on and can be spaced as desired.

Sample 9 (the plain facing side of Pattern H in garter stitch) used the fabric texture as a guide to sewing on the pearl beads. Many different placements and arrangements could have been chosen, ours highlights edge sections of patterning.

Sample 10 returned to the stripe and lace techniques from our first samples, this time using texture instead of colour to form the stripes. The pattern arrangement is shown in Diagram 9 — which could be made into a continuous punchcard if desired, with the omission of the lace areas, which are so quickly and easily worked by hand. Alternatively, a lace design of your choice could be alternated with a garter stitch design (take care that any carriage not being used is free of the patterning belt before the next pattern commences with another carriage) and beads positioned as appropriate. This sample uses 5mm wooden beads which can be knitted-in provided the tension is set to 7 or more — giving a sufficiently large stitch to carry the bead and allow it to fall below the carriage.

FAIR ISLE AND BEADS

Samples of integrating beads into Fair Isle designs have been shown within the 'Stitch Pattern Library' this month. The working method is quite straightforward and if you have a machine which selects needles forward, you can choose one of two possible rows on which to place the beads. Beads can be put on to appropriate stitches when the needles are selected forward — put on the bead and then pull the needle fully forward. However, a method which might suit you best and which is appropriate for all machines, is to wait until the stitch has been knitted and then place the bead. In this case, on machines which select needles, you should check that they return the needle to its previously selected or non-selected position before knitting the next row, to ensure continuity of pattern.

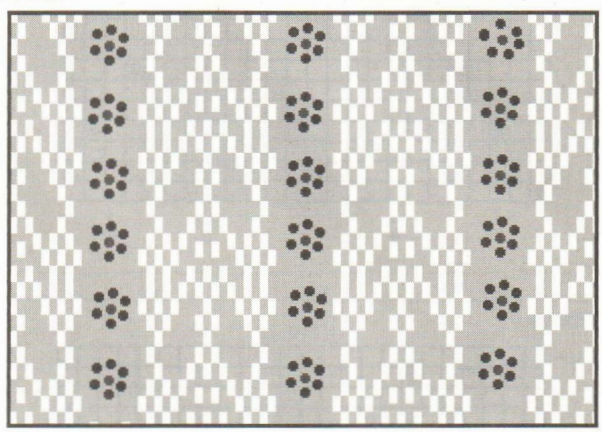
From the selection of beaded Fair Isle designs shown, Patterns A1 and K2 were particularly easy to knit, not requiring many beads and the designs lending themselves as much to occasional as well as regular placement.

Of course, when knitting beads into Fair Isle patterns in this way, you will not always be able to pull beaded needles forward before knitting. This should not be a problem, provided the stitch size is 7 or over (so there is enough length in the stitch to allow bead clearance below the carriage sinker plate), just knit slowly and smoothly.

SUPPLIERS

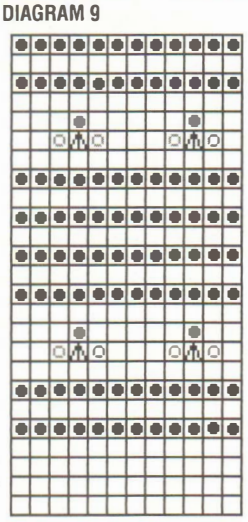
Yarns used were two ends of 3/14s Cotton (except Sample 9 where we used four ends) from a selection at Texere Yarns, College Mill, Barkerend Road, Bradford, W. Yorks BD3 9AQ
Tel. 0274 722191
Beads for knitting in, colours White, Pink, Clear Crystal, Pink Crystal, Lilac Crystal, Red and Green are available (plus many other colours) from BSK Ltd, Murdock Road, Manton Industrial Estate, Bedford MK41 7LE Tel. 0234 217096
Pearl beads and wooden beads used are available by mail order from Creative Beadcraft Ltd, Denmark Works, Sheepcote Dell Road, Beamond End, Amersham, Bucks HP7 0RX Tel. 0494 715606
Wooden beads were WB4 Shade 6 (these beads are also available in light and medium wood shades, navy, red, fuchsia pink, royal blue, purple, yellow and orange and in larger and smaller sizes).
Pearl beads were size P6, we used colours Ivory (11), Pink (5) and Lilac (6), but there are other colours available — White (1), Gold (2), Silver (3), Cream (4), Turquoise (7), Blue (8), Lemon (9), Grey (10) and Peach (12).

DIAGRAM 8



Pearls sewn to form flower groups on a garter stitch version of Pattern F from the 'Stitch Pattern Library'

DIAGRAM 9



Add the plain rows at the bottom if you want to make a continuous pattern.
Note: lace transfer worked manually

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ACCESS VISA

Betty Abbott explores the potential of double bed stitches for collars, welts and bands for tunics

MASTER CLASS

To conclude this series I want to share a few simple double bed stitch structures which as well as providing attractive neckbands/collars are also useful for teaming up with the present fashion for long sweater tunics where normal ribs pull in too much and spoil the line — circular and full needle rib hems which are a good choice whether the hem is split or closed.

HEMS

Circular type hems with self-sealing edges require no further finishing, apart from tidying up the end of yarn from the cast on row. They sit best if a seam allowance is created above the split. If a one stitch seam is to be used, increase one stitch at each end of the hem closing row. For the neatest edge for full needle rib, immediately after the cast on and circular rows increase one stitch at each end on the same bed as the existing outside needles. The second stitch knits tightly and rolls towards the rib, giving a firm neat edge. When the rib is completed the same stitch (transferred to the main bed if necessary) forms a seam allowance.

FAVOURITE NEEDLE SETTING

For circular hems and cuffs I particularly like the needle setting of my friend Lynne which uses the same number of needles on both beds, with the outside left needle on the ribber and the outside right needle on the main bed. When the hem has been knitted to the depth required finish with carriage at right, knit one row at rib transfer tension (3/5 suits 4 ply), rack one number to right, and transfer stitches to main bed. At MT+1, knit one row to close hem* (and if necessary, select first row of pattern).

CUFFS

For a full sleeve, knit up from several rows of waste yarn. Later, knit cuff closing as above, lift off on garter bar or knit off on waste yarn. Rehang sleeve, doubling stitches evenly to match number of needles on cuff, right side facing, stitches behind latches. Rehang cuff, stitches in latches. Pull sleeve stitches forward and over latches (cuff stitches remain in latches). Knit one row at MT+4, latch off.

A row of purl where the cuff joins the sleeve can look very neat. Knit cuffs and close hem but DO NOT lift off, cuff stitches behind latches. Rehang sleeve with *wrong* side facing, sleeve stitches in latches. Pull through as before, knit one row at MT+4, latch off.

For a less full sleeve at * lift cuff off on garter bar, increase evenly across row rehanging three stitches every four needles or four stitches every five needles. Lift heel of adjacent stitches to fill empty needle and continue with sleeve. A purl row is not an option here.

Knitting circular after the cast on zig-zag row at perhaps T0/0 the tension must be adjusted to firm stocking stitch, probably T4/4 or higher. Set the new tension in two stages. First set the carriage which is to knit the first pass, knit this row, then set tension on the second carriage. The cast on row is not stretched and the machine knits without strain.

NECKBAND

How this is knitted will depend on the type of neck shaping and whether or not a linker is being used. If the neck has been shaped as the body pieces were knitted you have the option of a visible purl row. Knit neckband and close as hem. Seam one shoulder and with the wrong side facing, hang the neck from open shoulder to open shoulder and continue as cuff.

To avoid a visible purl row, knit the band, remove on garter bar. Seam one shoulder then hang from open shoulder to open shoulder, right side facing, stitches behind latches. Rehang neckband, stitches in latches. Pull through, knit one row at MT+4, latch off.

Where a cut and sew neckline is used a much neater result is achieved when the last four rows on each bed are left open at each end.

Use a double bed colour changer. Have two separate ends of main yarn in feeders one and two, two separate ends waste yarn in feeders three and four. Knit neckband until four rows remain to be knitted on each bed. [1]Increase one stitch at each end each bed (fill with heel of adjacent stitch). Change carriage settings. *Set both main bed slip buttons. On ribber bed, feed one, knit 2 rows. Set RB slip buttons, release MB slip buttons. On MB feed two, K2 rows*. Repeat from * to *. Change to waste yarn, feed three, on ribber bed K2 rows; feed four, on MB K2 rows. Repeat from * to * three times. Set to knit circular and with waste yarn from either feed knit a further minimum six rounds, finishing with two rows full needle rib. Take off. Press to set (the full needle rib holds both flaps together, without it they roll back), remove waste yarn rib, cut open ends of waste yarn circular knitting and the band is ready to link or to back stitch.

Close side seam of circular knitting of neckband/cuff by butting edges together. Close open ended envelope/flange on outside by taking one stitch from each edge and using mattress stitch. Close the inside of neckband flange in the same way. You will find that this gives a very neat finish.

This same method is used on all the variations which follow. Where a raw seam is to be enclosed open ends should be provided. Where the finishing gives a neat appearance on the inside this is not necessary.

TENSION

If you wish, on the neckband this can be graded, increasing one point each bed after, say, every four to six rounds. In wool I seldom find this necessary, but in viscose, chenille and novelty yarns it is worthwhile. I invariably steam neckbands before the second shoulder is closed, using a fine circular hand knitting needle to thread through the cast on edge (in rib) or the circular knitted tunnel. This pulls the band into a neat curve which is then steam set.

A FAVOURITE BAND

Here is my favourite hem/cuff/neckband, which is reversible, banded circular — **Sample A**. Ribber at half pitch. Select same number of needles on main and ribber bed. T0/0 knit zig-zag row, hang comb and weights. MT-1, K5 rounds plus one pass, CAR. *MT-5 each bed, K1 row full needle rib. Reset carriage and MT-1, K5 rounds*. [2]Repeat from * to * once more, then T3/5, K1 row full needle rib. Rack one number to right, transfer stitches to main bed,

A reversible banded circular variation

K1 row MT+1 to close hem.

Hem and cuff as above. Neckband: as above to ², after second single row of full needle rib, knit one round circular then open the ends of neckband as described in ¹.

COLLAR VARIATION

The same stitch sequence sits well as an asymmetric collar. Calculate number of stitches needed for neck size plus an overlap of 8 — 12. Knit in the sequence of five rounds and one round full needle rib to depth required (6-8 patterns). Away from carriage, transfer number of stitches allowed for overlap from ribber bed to main bed and thread waste yarn through them using double eyed transfer tool. Work open ended envelope/flange on remainder as ¹.

Attach collar to neck, positioning side join of envelope/flange towards left shoulder. Bind off overlap as for 1x1 rib (see back of ribber manual for diagram) and stitch in place to form collar.

A SIMPLE CLASSIC

With a simple, classic appearance banded full needle rib is a reverse of the previous one. It is particularly useful when a full needle rib hem/cuff is inclined not to have sufficient body. Intersperse the rib with either a regular sequence of circular rows at a firm stocking stitch tension or set both part (slip/empty) buttons on the ribber and K2 rows, MB only, again using a firm tension. If the neckband is to be linked/back stitched over a cut and sew edge add an envelope/flange. If not, hang at the machine. Watch that the number of stitches on the neckband is sufficient to give head room, or include a shoulder or centre back opening.

Sample B used T1/1 throughout with a 6 row sequence of 4 rows rib, 1 round circular. It is neat, firm and reversible.

Sample C used a 12 row sequence, 6 rows full needle rib, 3 rounds circular, all at T1/1.

BOLDER VARIATION

A bolder pin tuck rib is excellent as a basque rather than a hem, with matching cuffs and neckband. A six row pin tuck knits easily on Passap/Pfaffs, but on some other machines you may find a four row sequence is a more comfortable choice for your machine.

Sample D used a 12 row sequence: 6 rows full needle rib T1/1. Set both ribber part buttons. On MB, T5 K6 rows stocking stitch. The background can be knitted in main yarn and the six rows stocking stitch in different colours.

INTRODUCING COLOUR

Another attractive way of introducing colour and/or texture is the use of a double bed slip stitch structure; it looks good in one or more colours or with shiny slip rows over a matt main colour. If using several colours make sure that your finishing technique can cope with neat disposal of ends! Be careful if choosing to use this for a hem for it is inclined to spread. It may be necessary to adjust yarn thickness or to choose a stitch structure such as tuck or weave, in which case the hem may need to be turned on a garter bar to bring it to the right side of the main fabric.

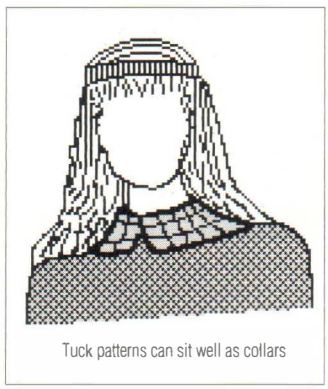
To ensure an excellent seam finish knit a sample to decide the best method of seaming, then calculate the number of stitches so that the pattern flows through the invisible join. If a centre back neckband opening is planned, and this fabric does not have a lot of stretch, again plan so that the sequence matches at each selvedge.

In a fine 4 ply use a rib tension of 1/1 and MB T4 for slip. Cast on in full needle rib. In MC, T0/0 hang comb and weights, one round circular, selecting MB pattern on last pass. *C1, T4, slip setting, K4 rows MB only. MC, T1/1 rib 2 rows over all sts*. Repeat from * to * for depth required. For hem/cuff transfer sts to MB. For neckband if necessary add an envelope/flange — **Sample E.**

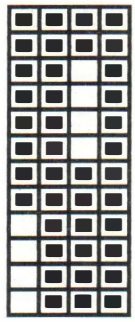
A CHANGE OF SETTING

The same needle selection is just as

Consider a back opening



Tuck patterns can sit well as collars



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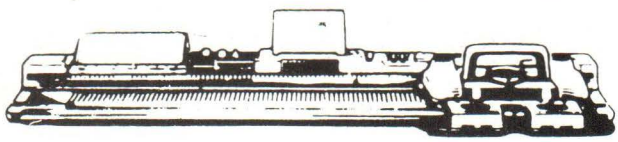

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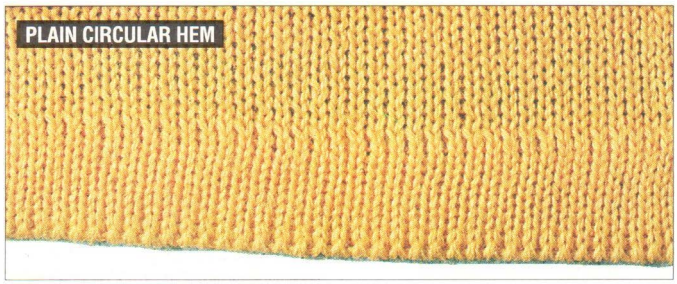
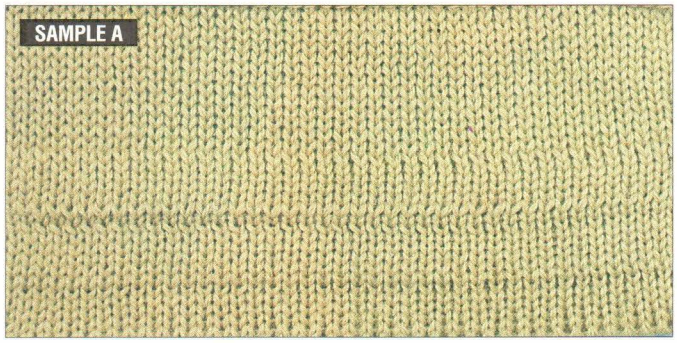
effective setting the MB to tuck instead of slip for four rows. **Sample F** shows double bed tuck stitch. The sample uses *Stitchworld* pattern 276, rows 1-6. A 2x1, 4x1 or 5x1 selection is also suitable. Either of these stitches sits well as a collar. Position selvedge at centre front, join envelope and first two rows of pattern, leave remaining selvedges open to form collar.

RUFFLES

A ruffled neckband (**Sample G**) uses a racked rib cast on. Select the same number of needles for each bed, outside needle at left on ribber, T1••/1••, knit zig-zag row. Hang comb and weights, rack one number to right. Set carriages for full Fisherman's rib, T3/3, rib 16 rows. T1/1, rib 4 rows. Work envelope from [1].

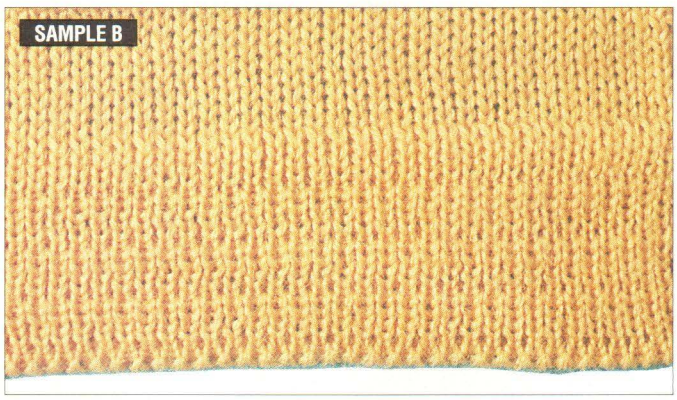
There are so many more full needle ribs which make excellent bands, these are only the tip of the iceberg. For more ideas refer to Joyce Schneider — page 27, September 1993 and Irene Krieger November and December 1993 and January 1994 — all *Machine Knit Today*. Do not be put off if you do not own the machine featured, many of them can be adapted to any ribber. Learn to 'read' the finishes seen on commercial knitwear. Not only can this be a lot of fun, the occasional happy mistake may turn out to be nicer than the original.

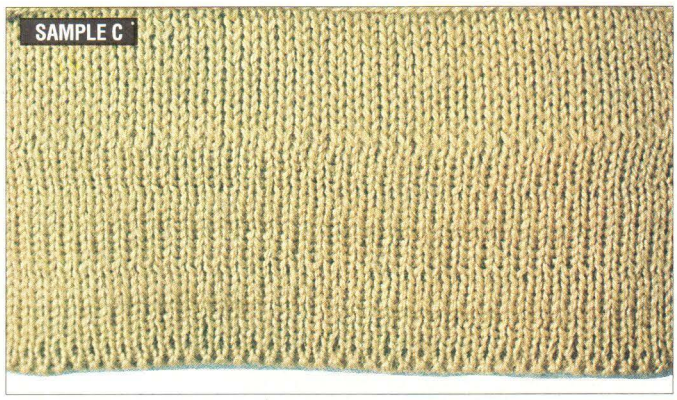


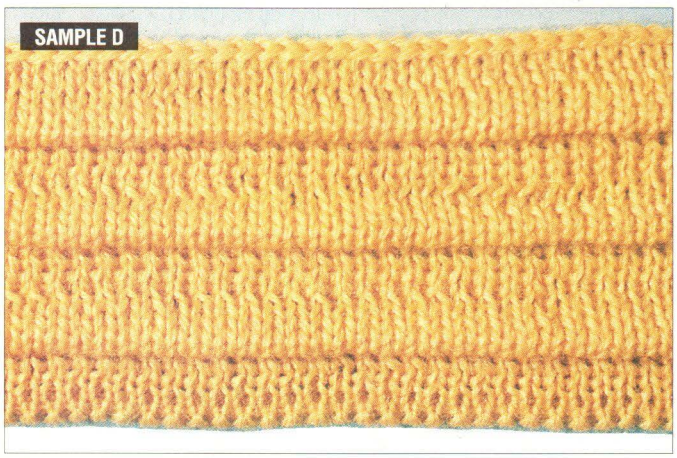


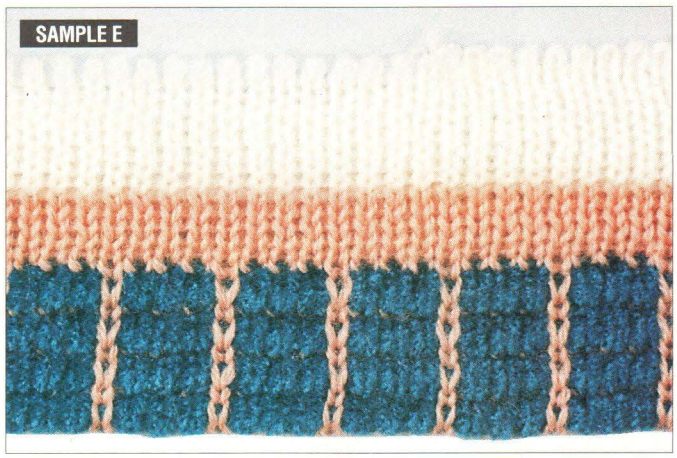
A FINAL HINT

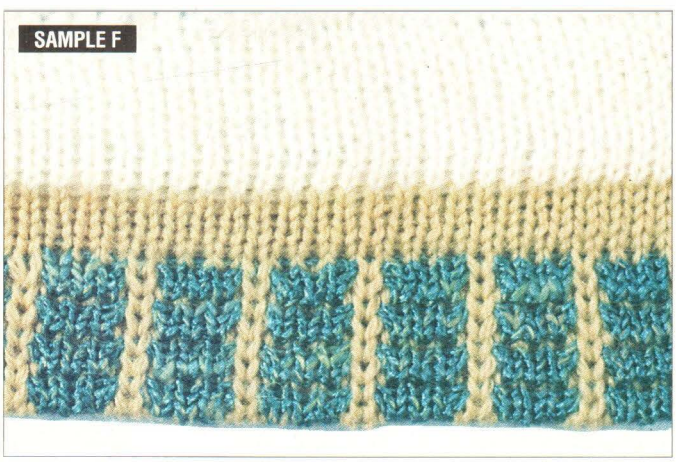
Although the ribber transfer carriage instructions state that the last row of rib must always be knitted from right to left, so long as there is sufficient room to park the main bed and ribber carriage out of the way, the ribber transfer carriage has no problem when the last row has been knitted from left to right. Rack one number to the right, and pass the ribber transfer carriage across from right to left in the normal way.

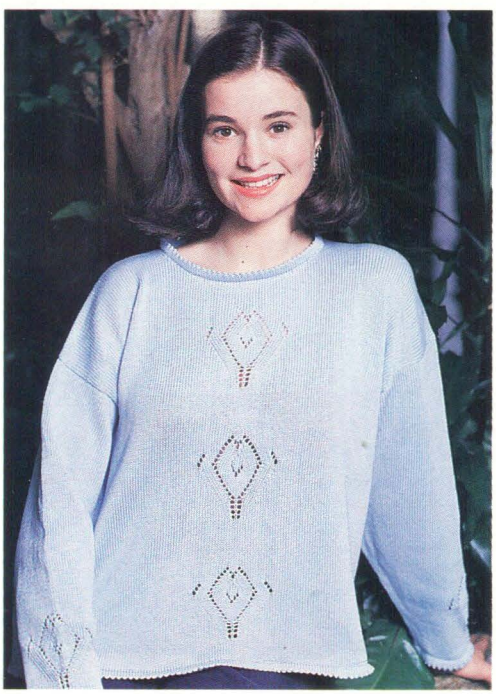


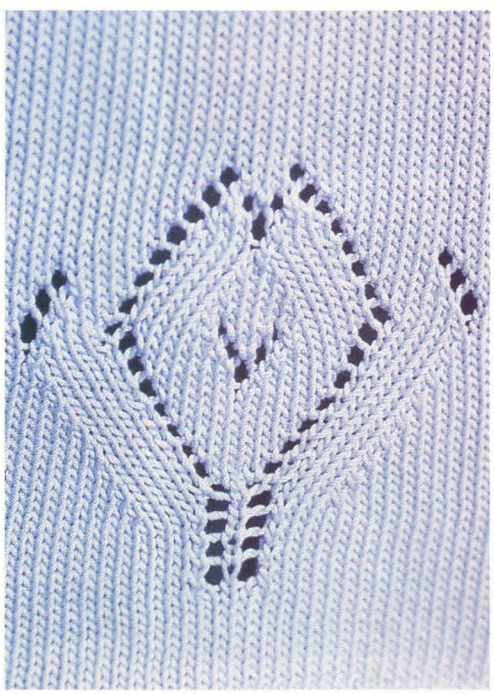












SIZES

To suit bust 86-91[91-96:96-101]cm.
Finished measurement 112[117:122]cm.
Length 55[57:60]cm.
Sleeve seam 47cm.
Figures in square brackets [ ] refer to larger sizes; where there is only one set of figures, this applies to all sizes.

MATERIALS

Yeoman Cannele
5 x 250g cones in MC.
Cardigan: 9 small buttons.

MAIN TENSION

30 sts and 37 rows to 10cm measured over st st after washing, drying and steam pressing (tension dial approx 7). Tension must be matched exactly before starting garment.

ABBREVIATIONS

See page 27.

NOTE

Knit side is used as right side.
Measurements given are those of finished garment and should not be used to measure work on the machine.

PATTERN NOTE

Picot line can be worked manually or using lace carriage thus:
Manual method: Transfer 2nd and every foll alt st on to its adjacent N, leaving empty Ns in WP — end Ns remain in situ throughout.
Lace carriage method: Use 1x1 edge ruler to push alt Ns forward, leaving end Ns in WP throughout. Take lace carr across from L to R and back — sts will be transferred.
Lace motif pattern worked manually as shown in Diagram 1.

SPECIAL NOTE

An adjustable 7 x 1 tool is extremely useful for working both the lace motifs and the sleeve and armhole decreases — the latter are worked in the fully fashioned manner, using 5 ended transfer tool (i.e. 5 ends of the adjustable tool). Note that 2 sts are sometimes dec ff using this method.

SWEATER

BACK

Push 82[86:90] Ns at L and 83[87:91] Ns at R of centre '0' to WP. Using WY and MT, cast on and K a few rows ending CAR. 165[173:181] sts.
*RC000 Using MC and MT-1, K6 rows. Work picot line (see patt note). K6 rows. Turn a hem by picking up loops of first row worked in MC and hang evenly along the row.

Lady's Lace Motif Sweater and Cardigan

MACHINES: *These instructions are written for standard gauge punchcard machines with ribber*
YARN: *Yeoman Cannele*
FIBRE CONTENT: *100% Cotton*
COLOUR: *We used Sky Shade 5 (MC)*
STOCKISTS: *If you have any difficulty in obtaining this yarn, please write to Yeoman Yarns, 36 Churchill Way, Fleckney, Leics LE8 8UD*

RC000 Using MT*, K until RC shows 10[12:14]. Work lace motif (see patt note). RC shows 50[52:54]. K until RC shows 116[120:126].

SHAPE ARMHOLES

Dec 2 sts ff at each end of next and every foll 3rd row 3 times in all. K2 rows. 153[161:169] sts. RC shows 124[128:134]. Place a marker at each edge. K until RC shows 210[218:228], place a marker at each end of centre 51[55:59] sts and WK.

FRONT

Work as given for back until RC shows 20[22:26]. Work lace motif (see patt note). Continue as given for back until RC shows 130[136:146]. Work lace motif once more. RC shows 170[176:186]. K until RC shows 184[192:202].

SHAPE NECK

Using a separate length of MC, cast off 15 sts at L and 16 sts at R of centre '0' (31 sts in all). Using nylon cord, K61[65:69] sts at L by hand taking Ns down to NWP. Cont over rem 61[65:69] sts at R for first side.

K1 row. Cast off 3 sts at beg of next row, K1 row. Cast off 2 sts at beg of next and foll alt row, K1 row. Dec 1 st at beg of next and every foll alt row 3[5:7] times in all. 51[53:55] sts. K until RC shows 210[218:228] and WK.

CAL. Unravel nylon cord from sts at L bringing Ns down to WP. Reset RC at 184[192:202] and work L side to correspond with R.

SLEEVES

Push 30[32:34] Ns at L and 31[33:35] Ns at R of centre '0' to WP. 61[65:69] Ns. Work as given for back until RC shows 6 after hem turned. Work lace motif (see patt note). RC shows 46. *At the same time* when RC shows 2, inc 1 st at each end of next and every foll 3rd row 26[30:38] times in all. 113[125:145] sts. K3 rows. Inc 1 st at each end of next and every foll 4th row 19[16:10] times in all. 151[157:165] sts. K until RC shows 158.

SHAPE TOP

Dec 2 sts ff at each end of next and every foll 3rd row 3 times in all, K2 rows. 139[145:153] sts. RC shows 166. WK.

NECKBAND

Join R shoulder seam.

Push 138[142:146] Ns to WP. Work as given for back from * to *. K1 row and WK. With right side facing, pick up 51[55:59] sts from back neck, 28 sts from front side neck, 31 sts from centre front neck and 28 sts from side front neck and hang evenly on to Ns. With wrong side facing, pick up neckband and hang evenly on to same Ns. Using T10, K2 rows and cast off loosely.

INSERT SLEEVES

Both shoulder seams should be joined before commencing.

Push 139[145:153] Ns to WP. With right side facing and placing shoulder seam to centre N, pick up armhole edge and hang evenly on to Ns, between markers. With wrong side facing, pick up top of sleeve from below WY and hang evenly on to same Ns. Remove WY. Using T10, K1 row and cast off using latch tool.

TO MAKE UP

Join side and sleeve seams. Join neckband seam. Wash garment. Ease gently to correct measurements and dry flat away from direct heat. Steam press when dry.

CARDIGAN

BACK

Work as given for sweater back omitting lace motif until RC shows 116[120:126].

SHAPE ARMHOLES

Work as given for sweater back. K until RC shows 158[166:176]. Work lace motif (see patt note). RC shows 198[206:216]. K until RC shows 210[218:228], place a marker at each side of centre 47[51:55] sts and WK.

POCKET LININGS

Work two alike

Push 20 Ns at L and 21 Ns at R of centre '0' to WP. 41 Ns.

RC000 Using MC and MT, cast on and K52 rows. WK.

RIGHT FRONT

Push 50[54:58] Ns at L and 31 Ns at R of centre '0' to WP. 81[85:89] Ns. Using WY and MT, cast on and K a few rows ending CAR.

Work as given for back from * to *. K until RC shows 6. Work lace motif. RC shows 46. K until RC shows 52. Using a separate length of MC cast off 20 sts at L and 21 sts at R of centre '0'. Transfer 41 sts of pocket lining on to the 41 empty Ns. K until RC shows 116[120:126].

SHAPE ARMHOLE

Dec 2 sts ff at armhole edge on next and every foll 3rd row 3 times in all. K2 rows. 75[79:83] sts. RC shows 124[128:134]. Place a marker at each edge. K until RC shows 136[142:150].

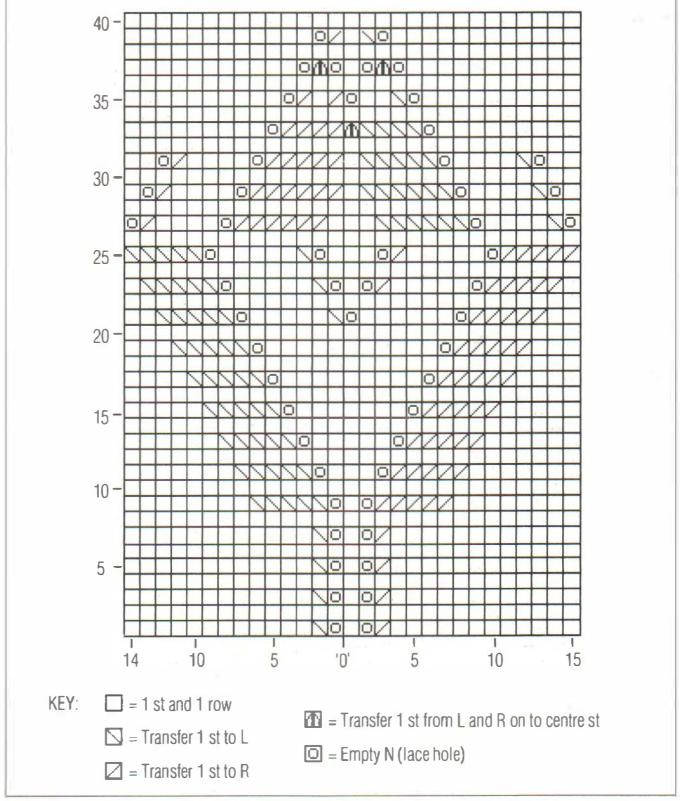
SHAPE NECK

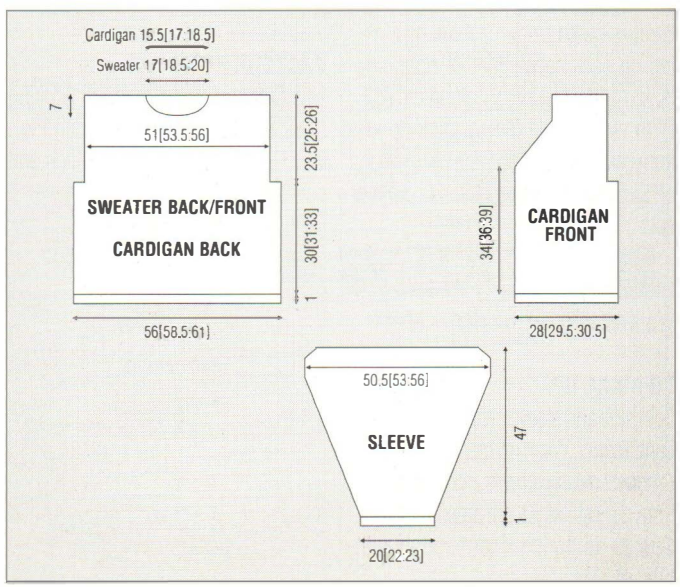
Dec 1 st at neck edge on next and every foll 3rd[2nd:2nd] row 20[2:6] times in all, K3[2:2] rows. Dec 1 st at neck edge on next and every foll 4th[3rd:3rd] row 2[22:20] times in all. 53[55:57] sts. K until RC shows 210[218:228] and WK.

LEFT FRONT

Push 30 Ns at L and 51[55:59] Ns at

DIAGRAM 1





R of centre '0' to WP. Work as given for right front, reversing all shapings.

SLEEVES
Work as given for sweater sleeves *but* working three lace motifs, commencing when RC shows 6, 46 and 118.

POCKET BANDS
Work two alike
Push 41 Ns to WP. Using WY and MT, cast on and K a few rows ending CAR. Work as given for sweater neckband *but* after work released from machine, with right side facing, pick up 41 sts from pocket top opening on front and hang evenly along the row. With wrong side facing, pick up pocket band and hang evenly on to same Ns. Using T10, K2 rows and cast off loosely.

BUTTON BAND
Push 157[161:165] Ns to WP. Using WY and MT, cast on and K a few rows ending CAR.
RC000 Using MC and MT-1, K8 rows. Work picot line (see patt note). K8 rows. Turn a hem by picking up loops of first row worked in MC and hang evenly along the row. Using MT, K1 row and WK.
With right side facing, pick up left front edge and hang evenly along the row. With wrong side facing, pick up bottom band and hang evenly on to same Ns. Using T10, K1 row and cast off loosely.

BUTTONHOLE BAND
Work as given for button band, working 9 evenly spaced buttonholes over first 102[106:110] Ns (counting from R edge) when RC shows 3 and 14. Complete as given for button band.

BACK NECKBAND
Push 47[51:55] Ns to WP. Work as given for button band, completing after band released from machine by picking up back neck edge — right side facing and hang evenly along the row. With wrong side facing, pick up sts from below WY on band and hang evenly on to same Ns. Using T10, K1 row and cast off loosely.

INSERT SLEEVES
Work as given for sweater.

TO MAKE UP
Join side and sleeve seams. Join neckband seams. Wash garment. Ease gently to correct measurements and dry flat away from direct heat. Steam press when dry. Sew on buttons to correspond with buttonholes.

Lady's Top with Lace and Embroidered Details

MACHINES: *These instructions are written for chunky gauge machines*
YARN: *Texere Paula Double Knit Cotton*
FIBRE CONTENT: *100% Cotton*
COLOUR: *We used White (MC) and Pale Blue (C)*
STOCKISTS: *This yarn is available via mail order from Texere Yarns, College Mill, Barkerend Road, Bradford BD3 9AQ*

SIZES
To suit bust 86[91:96:101]cm.
Finished measurement 97[102:107:112]cm.
Length 57.5cm.
Figures in square brackets [ ] refer to larger sizes; where there is only one set of figures, this applies to all sizes.

MATERIALS
Texere Paula DK Cotton
7 x 50g balls in MC.
2 x 50g balls (C).
42 Rocaille glass beads.

MAIN TENSION
20 sts and 24 rows to 10cm measured over st st and lace patt (tension dial approx 2••).
Tension must be matched exactly before starting garment.

ABBREVIATIONS
See page 27.

NOTE
Knit side is used as right side.
Measurements given are those of finished garment and should not be used to measure work on the machine.

PATTERN NOTE
Use Diagram 1 as a guide to working transfers and later for Swiss darning. Use Diagram 2 for straight stitch and bead placement.
Bands and edges worked in garter stitch ridges thus: K 2 rows, drop and re-form sts of last row using the latch tool. Repeat sequence throughout.

BACK
Push 94[100:106:110] Ns to WP. Using WY and MT, cast on and K a few rows ending CAR.
RC000 Using MC and MT, work in st st, transferring sts at positions as marked in the diagram until RC shows 72. Place a marker at each edge. Continue in patt as before and K until RC shows 133.

SHAPE NECK AND SHOULDERS
Set carr for HP and push all but 32[35:38:40] Ns nearest carr to HP. WK over these (shoulder) sts. CAL. Push 32[35:38:40] Ns nearest carr to UWP and WK.
WK over rem 30 (neck) sts.

FRONT
Work as given for back until RC shows 108.

SHAPE NECK
Using a separate piece of MC, cast off 6 sts at centre. Using nylon cord, K 44[47:50:52] sts at L by hand, taking Ns down to NWP. Cont on rem 44[47:50:52] sts at R for first side. K1 row. Cast off 3 sts at beg of next row, K1 row. Cast off 2 sts at beg of next row, K1 row. Dec 1 st at beg of next row, K1 row. Dec 1 st at neck edge on next and every foll 3rd row 6 times in all. K until RC shows 133. WK over rem 32[35:38:40] sts.

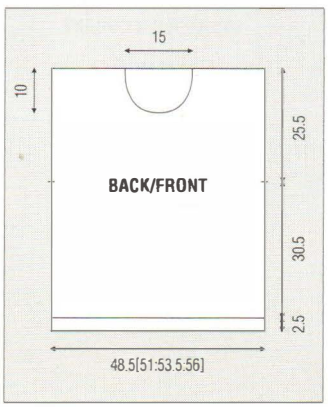


DIAGRAM 1 — BACK AND FRONT DECORATION

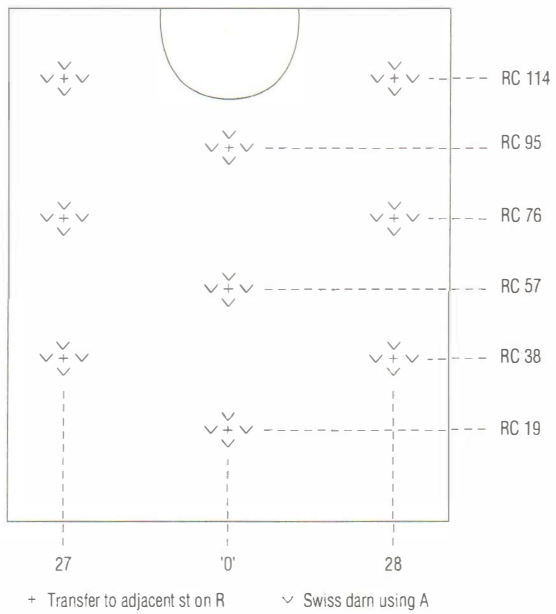
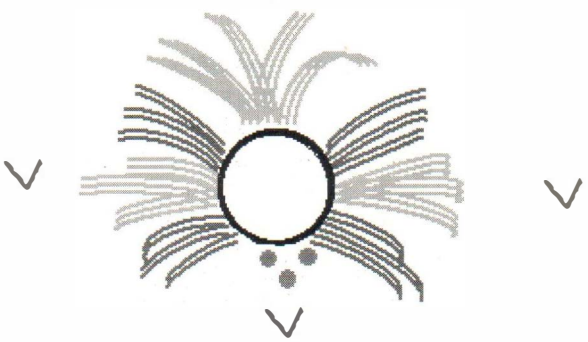


DIAGRAM 2 — BEAD PLACEMENT



CAL, reset RC at 108. Unravel nylon cord from sts at L bringing Ns down to WP. Work L side to correspond with R.

SLEEVE BANDS

Push 90 Ns to WP. Using WY and MT, cast on and K a few rows ending CAR. RC000 Using C and MT, work garter stitch ridges (see patt note) throughout, *at the same time* K1 row. T2•, K2 rows. Dec 1 st at each end of next and every foll alt row 5 times in all. When RC shows 10 (80 sts) T4, K1 row and cast off.

WELTS

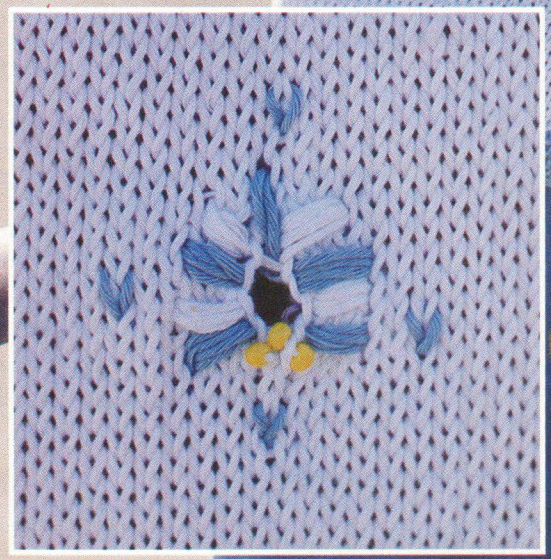
Push 80 Ns to WP. With wrong side facing, pick up bottom edge below WY and hang on to Ns, dec evenly by putting 2 sts on to every 4th N. Using C and MT, K1 row. Start and work garter stitch ridges throughout (see patt note) using T1•, K10 rows. T4, K1 row and cast off.

NECKBAND

Push 80 Ns to WP. Using WY and MT, cast on and K a few rows ending CAR. RC000 Using C and T1•, K2 rows. Using T2•, K1 row. Using T1•, K2 rows. WK.

TO MAKE UP

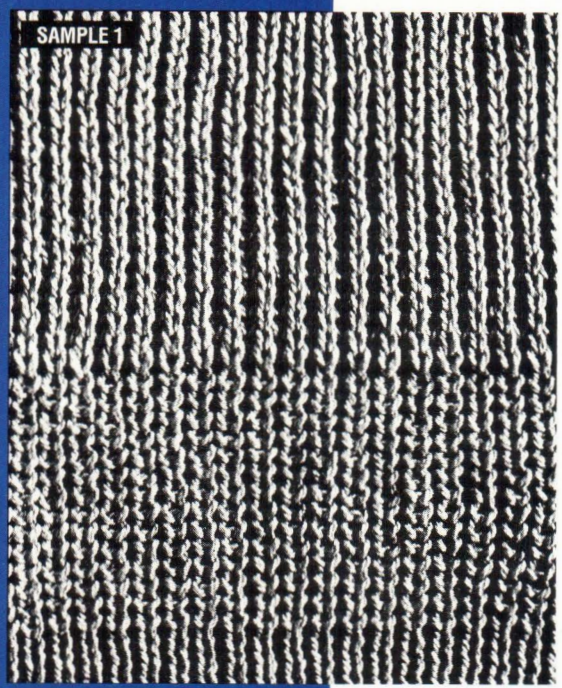
Block and steam press pieces to correct measurements. Graft shoulder seams. Join neckband seam. Pin neckband in position on right side of neck and finish by back stitching through last row worked in C. Fold band in half to inside and slip stitch each stitch down. Pin sleeve bands between markers and finish by back stitching through last row worked in C. Using MC and C, embroider flowers around lace holes and sew on beads (see Diagram 2), not forgetting to add Swiss darned dots using C. Join side seams and press lightly.

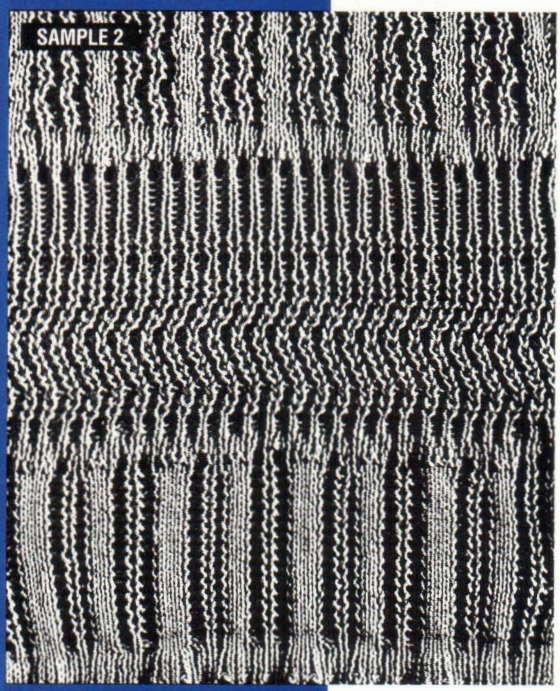


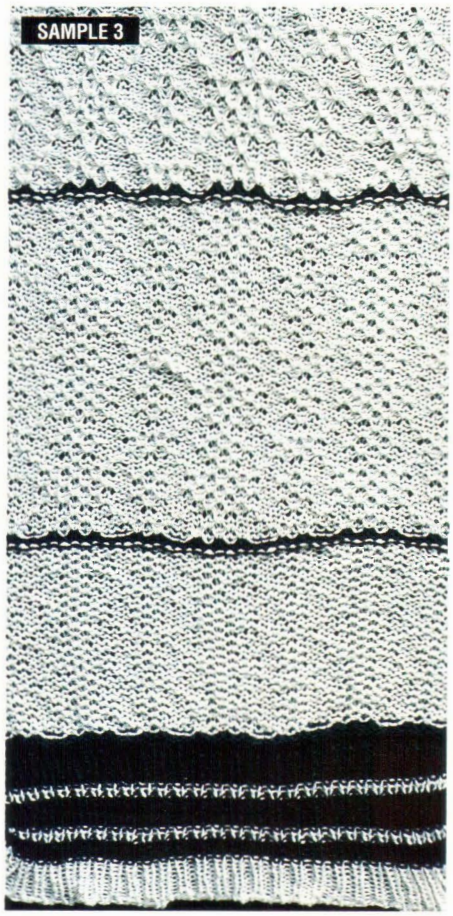
RENATA MARSTON

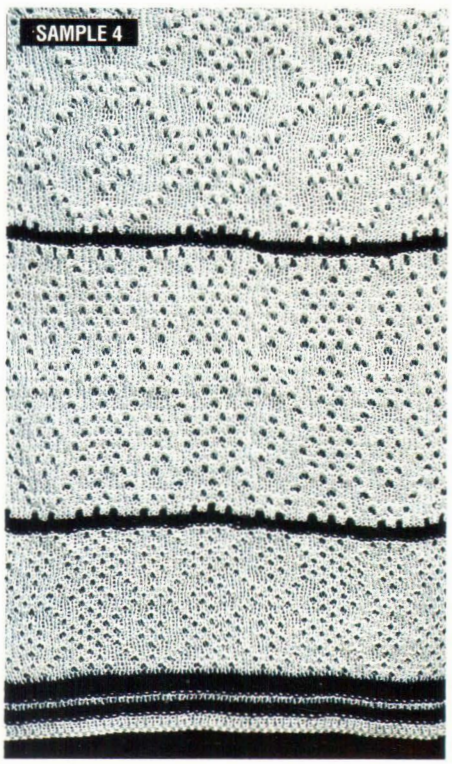
Ruth Lee illustrates how tuck stitch contributes to texture and form

THE Designer LOOK

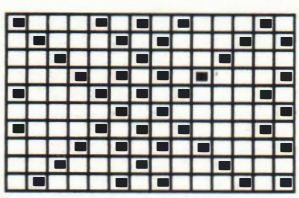








STITCH PATTERN A



Most readers will be familiar with single bed tuck stitch knitting (see Sample 3) and may even have tried their hand at non-selective automatic double bed stitch patterns, such as English or Fisherman's rib (see Samples 1 and 2).

English (or half Fisherman's rib) is a two row tuck rib sequence, worked either on a full needle rib setting, or on a full pitch 1x1 arrangement. This rib consists of tuck loops on all needles on alternate rows, on one bed only. Fisherman's rib, on the other hand, alternates between one row tuck on the front bed, and one row tuck on the back bed. When the front bed tucks, the back bed knits and vice versa. Most double bed machines have automatic cam settings for these stitch patterns.

In this article, selective and non-selective tuck patterns are sampled, using double bed knitting techniques, in a range of fine to medium weight cotton yarns suited to spring or summer knitwear. Cotton is chosen for coolness, and tuck for added bulk and texture.

Many of the swatches shown here could be developed into jackets, cardigans, or loose over-sweaters. Alternatively, they could be used to re-design the lady's cardigan featured on page 41 of this issue. Here, the main stitch structure combines double bed jacquard (needle selection on the front bed) with a tuck stitch base (selection on the back bed).

After reading this article, you may wish to substitute one of the tuck rib stitches illustrated in, for example Sample 8, for the original sleeve pattern. In this event you will need to re-calculate rows and stitches for the appropriate tension.

STITCH ANALYSIS

It is important to understand the basic structure of a tuck stitch, especially if your aim is to design such patterns from scratch, or even modify existing designs for both single and double bed knitting.

When you select a needle to tuck, the chosen needle retains the original stitch, but will then collect new loops of yarn in the hook of the needle until that needle is re-selected to knit. This build up of loops must be cleared at regular intervals, since only a certain number can be retained.

The tuck stitch action can be programmed to take place over a number of rows. This number depends upon the thickness of the yarn, and the machine's ability to knit off a large number of loops in one go. As with the more raised surfaces in slip stitch, the true V-bed machine has advantages over the comb and weight system, particularly in

double bed tuck stitch work (see April's article). It is possible to knit off up to 20 loops of very fine yarn on Passap/Pfaffs, but a more realistic maximum on most machines would be between six and eight loops, taking into account yarn costs and knitting time. However, beautifully crafted double bed tuck stitch patterns can be created for the luxury market if these considerations are not overwhelming. For example — a heavily textured double bed tuck pattern, knitted on a full needle rib setting, will use more yarn and take longer to knit than a single bed fabric or a less embossed double bed structure.

Very fine yarns (such as 2/16s cottons) can be used to knit exquisite tuck stitch fabrics, but these are quite time-consuming to knit. The end results can be well worth the extra effort, however.

SUITABLE STITCH PATTERNS

Single bed tuck stitch pattern graphs should contain only one adjacent tuck stitch, divided by one or more knit stitches. On the punchcard machine the holes read as knit stitches, whereas the blanks are tuck stitch. Most electronics are capable of reversing the function of the black and white squares, to give a multi-function pattern graph (see Stitch Pattern A on opposite page). Do check that, once the meaning of your graph has been altered, that it is still suitable for (in this case) a tuck stitch pattern.

Double bed tuck stitch patterns do not always have this particular limitation, particularly on a full needle rib arrangement, and where (as with the E6000) the knit stitches are formed on the back bed needles, and needles are selected automatically to either knit or tuck on the front bed. The second bed of needles provides the intermediate stitches, as does the knit stitch in single bed technique.

CHOICE OF YARN

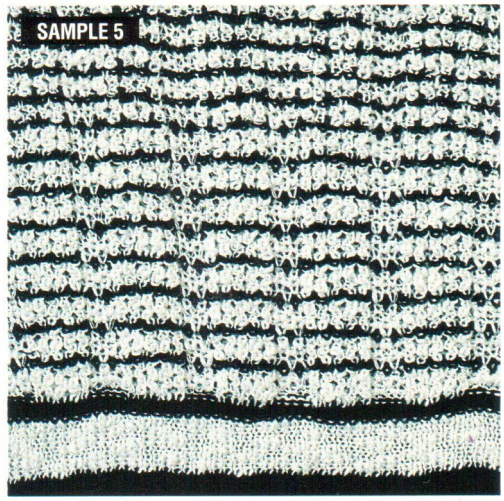
The bulk and texture of the chosen yarn will dictate the total number of tuck loops possible on one needle, at any one time. Generally, the greater the number of loops, the softer and finer should be the yarn used. Springy fibres, hand twists, and heavily textured yarns will act as a limiting factor on the final depth of the tuck.

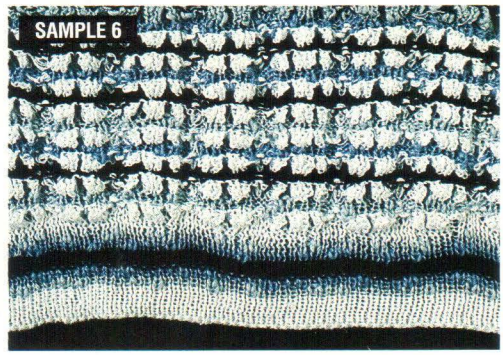
In double bed tuck patterns, the type of needle arrangement must also be taken into account. Stitch patterns based on a full needle rib setting will need to be knitted in a fine yarn. However, more widely spaced needle arrangements will allow greater flexibility in choice of yarns. It is good workshop practice to make a series of well documented experiments to record, for example, the total number of loops possible on one needle at any one time, and on a variety of needle settings and tensions.

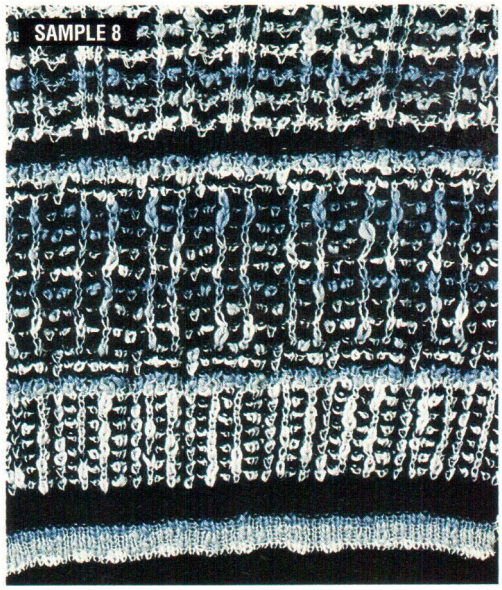
CHOICE OF COLOUR

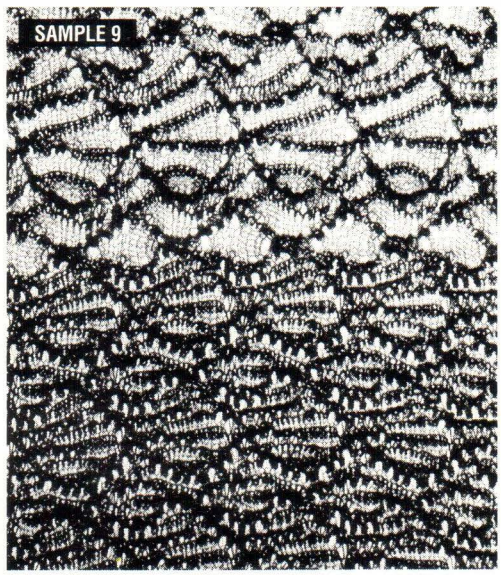
A point worth considering, before we move on to our first group of swatches, emerges from the world of hand knitting. Aran sweaters are traditionally knitted in a natural cream wool. Note how this light tone brings out the surface qualities, and the texture and form, or the stitch pattern. The pale fibres reflect more light, so the shadows and highlights are well defined. This would not be the case if the yarn were a dark colour.

As an experiment, try interpreting the same stitch pattern in yarns having differing properties, and compare the results. The heavily embossed effects possible with certain types of tuck stitch pattern can be sharply defined or played down, depending upon the choice of









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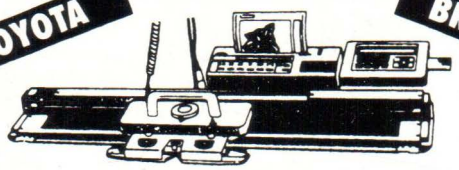

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colour and texture in the yarn. Various types of fibre and colour contrasts may be employed in the same swatch. Tonally close colours can be blended together to give a subtle variety to an all-over tuck pattern. Stronger colour contrasts might tend to dominate the design, and this could result in the loss of some of the subtler qualities of the stitch pattern.

If you decide to use strongly contrasting colours you will need to choose your design carefully. A pattern based on individual stripes of texture, and which can easily be broken down into separate component parts, might be more successful than, say, an all-over design which relies for its success on the unbroken clarity of the stitch structure.

Samples 5, 6, 7 and 8 show tuck ribs knitted in strongly contrasting colours whereas next month's samples will illustrate complex tuck stitch patterns knitted in tonally close colours.

Other experiments could involve combining fine cotton with mohair, used on alternate rows, but in similar colours (see Sample 9).

INITIAL EXPERIMENTS

Choose a small design suited to both single and double bed knitting, such as Stitch Pattern A. In this example, each black square is divided by one or more white squares in width, and is one black square high. The black square in this instance is the tuck stitch.

All of the following examples are knitted in a selection of yarns available from Brockwell Yarns.

SAMPLE 3, SINGLE BED TUCK

This example was knitted on an E6000, but similar experiments can be carried out on other machines, for example the Brother electronic or 24 stitch punchcard machine.

Pattern Graph A is knitted firstly as drawn, and then elongated by a factor of two and four. Punchcards can be set to double length, or locked on a particular row to multiply the number of rows knitted from each horizontal line of the pattern graph.

WORKING METHOD (E6000 WITH PUNCHCARD ADAPTATIONS)

1 Thread up the machine with a light coloured yarn. I used a 2 ply plain soft white cotton, to give clarity to the stitch structure.

2 Knit a selvedge, or a 1x1 rib. Transfer all stitches to the front bed (or main patterning bed).

3 **Section A:** Pattern as drawn for two full repeats (20 rows). Knitting Technique 129. One row of squares on the pattern graph equals one row of knitting. One white square equals one knit stitch and one black square equals one tuck stitch.

4 **Section B:** Pattern elongated by a factor of two, width as drawn. Technique 131 (Punchcard machines use card on elongate).

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5 **Section C:** Pattern elongated by a factor of four, width as drawn. Technique 140. This involves cheating the computer. You are not allowed to elongate Stitch Pattern A to this degree. Technique 140 is a double bed technique, but with the locks set for single bed knitting. Black strippers and -/KX. (Punchcard machines: lock card for four rows and release on row four to make a new needle selection. Repeat this operation throughout).

SAMPLE 4

Stitch pattern A, double bed tuck on E6000.

Thread up with 2 ply cotton as for Sample 3, but this time on a full needle rib setting. Knit several rows SS3/3, orange strippers. Program machine with Stitch Pattern A. Change to SS4/4.

Section 1: Knit Technique 138, pattern as drawn. One black square equals two tucks (punchcard machines on elongate).

Section 2: Knit Technique 140. One black square equals four tucks (punchcard machine as for single bed example).

Section 3: I tried to elongate this pattern further, but the computer would not allow this. You would need to redraw the graph. This final section uses Knit Technique 138. The stitches have been multiplied by a factor of two, to enlarge the pattern widthways.

Experiment with various pattern graphs, noting down how many times you are allowed to elongate or extend a particular pattern. There may be other ways of overriding the E6000 computer which I have yet to discover!

TUCK RIB PATTERNS

Samples 5, 6, 7 and 8 explore manually operated tuck rib patterns, using the pusher system on the E6000, at the same time introducing contrasting colours and qualities of yarn. Try using the bird's-eye punchcard to achieve similar results on punchcard machines.

SAMPLE 5

Thread up two strongly contrasting colours. I used one strand each of white slub and mercerised cotton; one strand each of French navy Botany wool and crepe cotton.

1 Cast on for full needle rib and knit several rows at SS3/3.

2 Arrange needles and pushers as shown in Diagram 1.

3 **Section A:** SS4/4, orange strippers, AX←/N. K8 rows white, 2 rows navy. Repeat the 10 rows as required.

4 **Section B:** AX→/N. K6 rows white, K2 rows navy and repeat this sequence as required.

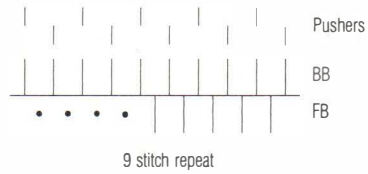
Try further variations, for example by changing the direction of the arrow keys on every alternate band — i.e.

a) AX-→/N. K6 rows navy, K2 rows white.

b) AX←/N. K2 rows navy, K2 rows white.

Repeat the last 12 rows as required.

DIAGRAM 1



9 stitch repeat

DIAGRAM 2

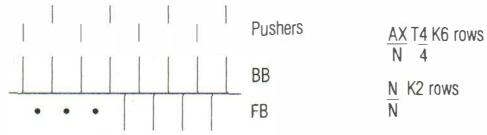
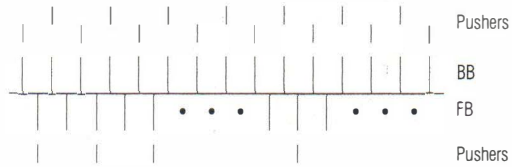


DIAGRAM 3A



Section 1: AX← K2 rows B / KX

AX← K2 rows A / N

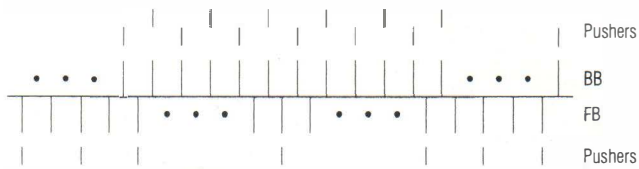
Repeat as required

Section 2: AX← K4 rows B / KX

AX← K2 rows alternating A, C and D / N

Section 3: N K2 rows / N

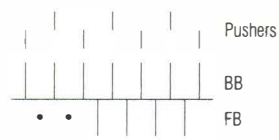
DIAGRAM 3B



AX← K4 rows B / KX

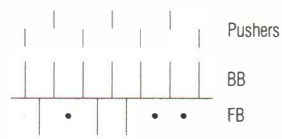
AX← K2 rows alternating A, C and D / N

DIAGRAM 4A



6 stitch repeat

DIAGRAM 4B



6 stitch repeat

SAMPLE 6 MULTI-COLOURED RIB

Col A white, Col B navy (yarn mixes as Sample 5). Col C: 1 end slub + 1 end mercerised cotton (powder blue). Col D as Col C but in blue.

1 Cast on in full needle rib, K several rows SS3/3, orange strippers.

2 Change to SS 4/4

3 Arrange needles and pushers as Diagram 2. Work from Diagram 2, alternating colours as required. The slub cotton proved a little difficult to knit at SS4/4.

SAMPLE 7

Col A: 1 end white crepe cotton + 1 end white plain cotton. SS5/5 AX/N, K 6 rows A. N/N K2 — 4 rows B, C or D. This tuck rib is combined with the tuck jacquard featured on the lady's cardigan (see page 41) and could be developed into a yoke or the main pattern for the sleeves.

Punchcard machines: Lock the card on the same row throughout for Sample 6 and 7. K6 rows carr set to tuck, then 2 — 4 rows carr set to K. To copy the arrow key function, experiment with locking or releasing the punchcard when the carriage is either at left or right of needle bed.

SAMPLE 8, TUCK RIB VARIATIONS (MANUAL)

In this example, needles are selected to tuck on both front and back beds. Yarns and tension as for Sample 7.

1 Commence with full needle rib at SS3/3.

2 Arrange needles and pushers as shown in Diagram 3A. FB pushers in NWP are outside the blocking rail (these are tuck stitches).

3 Work the first three sections as shown in Diagram 3A, then transfer Ns as shown in Diagram 3B, remembering to put non-working BB pushers behind the blocking rail. Work as given in Diagram 3B.

SAMPLE 9, THICK AND THIN YARNS COMBINED

TUCK RIB VARIATIONS

Sample 9 illustrates an automatic double bed tuck pattern, using one strand only of fine mercerised cotton, combined with selected rows in three strand cotton.

Our next experiments try out a similar idea, using the manual patterning method.

SAMPLE 10, TUCK STITCHES ON ONE BED ONLY

Col A, 3 strands dark blue, Col B, 3 strands light blue cottons (both combine plain and mercerised). Col C, 1 strand white mercerised cotton. Col D, 1 strand powder blue cotton.

1 Commence with full needle rib, orange strippers. K6 rows A alternated with 2 rows B at SS3••/3•• N/N, repeat 3 times in all.

2 Transfer stitches and arrange pushers as Diagram 4A.

3 **Section A:** N/N SS4/4 K2 rows A. AX/N SS3/3 K8 rows C or D. Repeat as required.

4 **Section B:** N/N SS4/4 K4 rows A or B. AX/N SS3/3 K10 rows C or D.

5 **Section C:** N/N SS4/4 K4 rows C or D. AX/N K6 rows A or B.

6 **Section D:** N/N K6 rows C or D. AX/N K6 rows A or B.

7 **Section E:** Arrange Ns as shown in Diagram 4B. SS4/4 K6 rows A or B. AX/N K12 rows C or D.

Next month, we will be taking tuck stitch a stage further by combining patterns on both beds for highly textured surfaces.

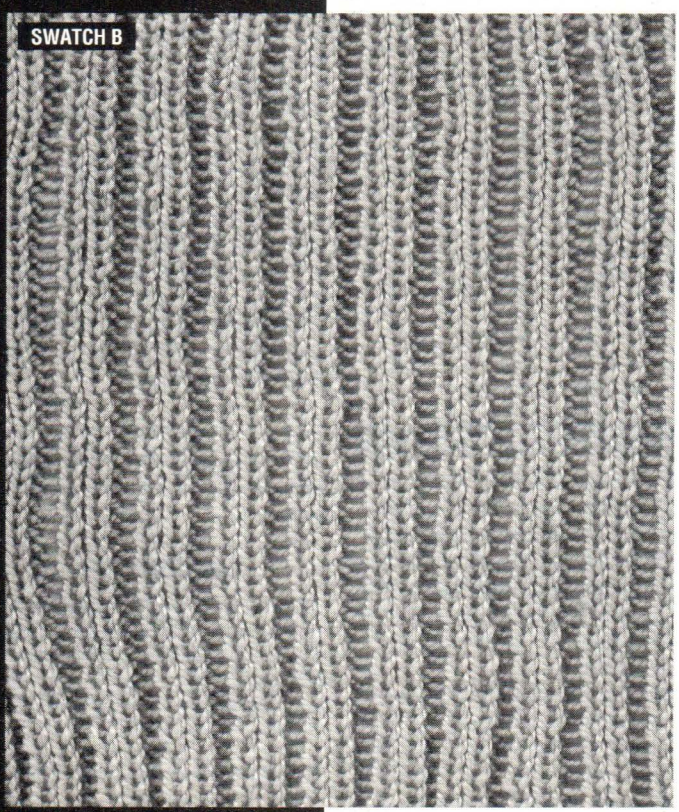
YARN SUPPLIERS

All the swatches knitted for this article used various combinations of fine cottons available from Brockwell Yarns, S & J Andrews (WY) Ltd, Stansfield Mill, Stansfield Mill Lane, Triangle, Sowerby Bridge, West Yorks HX6 3LZ Tel. 0422 834343.

Photography of Samples 1, 2 and 9 by Mike Pearce

Irene Krieger explains the meaning of all those needle diagrams!

STARTING OUT



Machine knitters are nothing if not predictable. I am willing to bet that one of the first things you did after you got your wonderful new machine was to take out all the back issues of *Machine Knit Today*, *Profitable Machine Knitting* (as it used to be) and *Machine Knitting News* to look for the patterns that you have always liked but until now have not been able to knit.

OF SYMBOLISM AND AGE

When you looked at the instructions, you probably saw some strange looking symbols and letters which didn't seem to make any sense. After the first few patterns, you began to realise that you couldn't just ignore these as they are obviously an important part of the instructions, but what's it all about? (Those who are old enough to know what I am talking about should now sing "Aaalff-ieee" at the tops of their voices.)

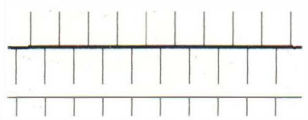
SHORTHAND FOR KNITTERS

Well basically, these diagrams are a form of shorthand used for giving knitting instructions on our machines. Read through these instructions but don't pay too much attention — 'Bring up needles on the front bed in sets of three, leaving three empty needles between each set. On the back bed, bring up three needles to sit in the gaps of the empty needles on the front bed. You should have three empty needles between the groups of working needles on the back bed as well. On the front bed, bring out a pusher for every needle in work. Put these pushers into the upper working position. Working along the bed, return some pushers to the lower working position so that the centre pusher of the group is in the LWP and then for the next group, the outer pushers are in the LWP. On the back bed, bring out pushers as for the front bed but arrange pushers so that, as you look at the beds, the group with the centre pusher in the LWP is on the left of the front bed group with the centre pusher in LWP.' These instructions give exactly the same information as can be found on Diagram A. Now you can see why needle diagrams are preferred. For one thing, they are a lot more visual and therefore easier to understand (I heard you say "Ha Ha") and they also take up a lot less space.

A BIRD'S-EYE VIEW

Needle diagrams are not at all complicated once you understand what all the bits mean. Basically, they consist of two, sometimes three parts — the machine set up which includes the needle arrangements, the knitting instructions and if necessary, the colour sequence. The main part of the diagram is the grid and this shows the needle set up and the arrangement of pushers if they are to be used. Believe it or not, this grid is actually a drawing of the machine as it would look if you stood directly over it and looked down. It is a diagrammatic interpretation, so perspective has been ignored.

DIAGRAM B



THE LINES AND DOTS

The thick line in the middle of the grid represents the gap between the beds. Anything above this line relates to the back bed and anything below it relates to the front bed. The thick vertical lines on either side of the centre gap line represent the needles. Diagram B is telling me that I need all needles in work on both beds. Actually, that can be a bit misleading. The needle diagram almost always only shows a part of the needle bed so when it shows all needles in work, it doesn't mean every single needle on both beds but rather the number of needles required in knit/knit arrangement i.e. in work with no empty needles in amongst the working ones. Diagram C shows a different needle arrangement where there are

DIAGRAM A

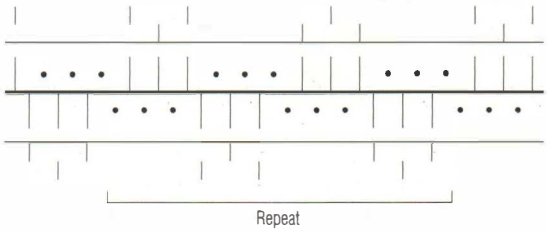


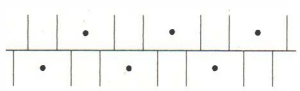
DIAGRAM C

empty needles. The dots represent the needles that are out of work. Out of work means right down with their butts against the top of the pusher rail.

SPECIAL RELATIONSHIPS

It is not enough to just look at what is in work on each bed and set the needles accordingly. You must also take note of the relationship between the needles on each bed as this is often very important to the pattern coming out correctly. Diagram D shows a needle arrangement that beginners often get wrong. It is for the very popular 2 x 1 rib. Confusingly, some people call this a 2 x 2 rib and I can see their point. It's 2 x 1 if you read across the beds but 2 x 2 if you read from bed to bed. Actually, it doesn't matter what it's called, as long as you set the needles according to the diagram, the stitch formation will be all right. If you look carefully at Diagram D, you will see that there

DIAGRAM D



are two needles in work opposite an empty needle on the other bed. It is this relationship that is very important. It will give the lovely elastic rib that you can see on Swatch A. Swatch B was knitted using the same basic set up but without paying attention to the relationship between the needles that the diagram shows. As you can see, the results are not nearly so nice.

SO WHERE DO YOU START?

As I said earlier, the needle diagrams usually only show a representative part of the bed and if the placement of the needles is important this will be shown. Diagram E (which is for single bed pattern) shows that a panel of pushers should be in the UWP in the centre of the bed whilst for Diagram F, placement is not important as only the repeating stitches are shown. A note of caution here — before setting up needles where no particular placement is shown, be sure to check the written instructions that come with the pattern because there may well be something relating to placement there. For example, the pattern may say something like 'beginning at right edge, arrange needles as shown on diagram'. This means that the right edge of the repeat shown should begin at the right hand side of the work, even though the repeat is not shown on the edge of the diagram. If the needle diagram shows the centre of the bed on one edge of the diagram (Diagram G), the other side of the bed is set up as a mirrored image of the side shown.

THE RAIL LINE

In addition, there may be another line across the grid as you can see about two thirds of the way down on the front bed part of Diagram B. This line represents the pusher rail. Diagram B does not have one, but often there will be a similar line in the back bed section. The rule with needle diagrams is that if it is not needed, it does not appear in the diagram (dots for empty needles being the exception), so I can at a glance see that the stitch pattern for Diagram B only needs front bed pushers.

PUSHER POSSIBILITIES

Once again, the position of the pushers and their relationship to other working needles or pushers may well be important. It is only experience that will tell you whether this is important or not, so the safest thing for a beginner is to arrange everything exactly as shown. One thing that often fools beginners is that pushers actually have three positions, unlike needles that only have two. Pushers have an upper working

DIAGRAM F

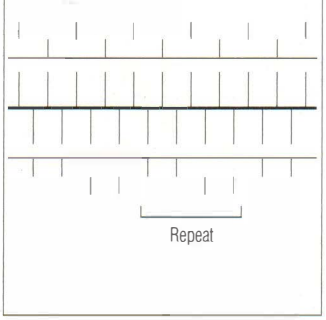


DIAGRAM E

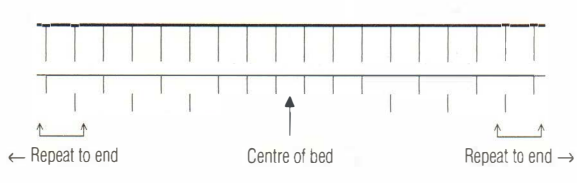
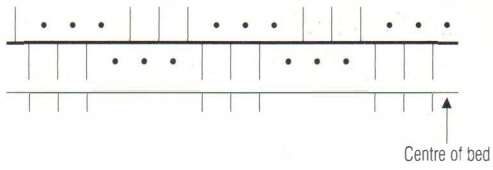


DIAGRAM G



position, a lower working position and a non working position (out of work all together). When a pusher is to be out of work i.e. behind the rail, nothing is shown for it on the diagram. Very occasionally, a non working pusher may be shown as a dot (like an empty needle) but this is very much the exception. I get a lot of letters from new knitters who cannot get a pattern to work and it is obvious that they have misunderstood the pusher part of the needle diagram. They have looked at a diagram like Diagram F and arranged the pushers one up and one down but the down ones are left behind the rail in non working position. This is not at all what the diagram is showing. It is showing all pushers in work but then one up and one down i.e. one in the upper working position and one in the lower working position alternating across the bed.

I hope that this explanation has cleared up some of the confusion you may have been experiencing about needle arrangements. Next month, I shall be continuing with explaining needle diagrams and discussing the other commonly used symbols.

ABBREVIATIONS

alt = alternate(ly)
altog = altogether
BB = back bed
beg = beginning
CAL = carriage at left
CAR = carriage at right
carr = carriage
cm = centimetres
col = colour
con = contrast
cont = continue
dec = decrease
DK= double knitting
ev = every
FB = front bed
Ff = fully fashioned
foll = following
g = gram
HP = holding position
inc = increase
K = knit
L = left
LHS = left hand side
MB = main bed
MT = main tension
NWP = non working position
N(s) = needle(s)
opp = opposite
patt = pattern
pos = position
R = right
RB = ribber
RC = row counter
rep = repeat
RHS = right hand side
RT = rib tension
rem = remaining
SS = stitch size
st(s) = stitch(es)
st st = stocking stitch
T = tension
tog = together
trans = transfer
UWP = upper working position
WK = using WY, K a few rows and release from machine
WP = working position
WY = waste yarn
[ ] = figures in square brackets refer to larger sizes

FOR MACHINES WITHOUT RIBBER MOCK RIB

Push the number of main bed Ns as given in the patt to WP. Return alt Ns to NWP for 1x1 mock rib. Return every 3rd N to NWP for 2x1 mock rib. Using WY, cast on and K a few rows, ending carriage at left. Using T10 and nylon cord, K1 row. Set RC at 000. Using MC and MT-3, K the number of rows given in patt (i.e. depth of rib). Using MT, K1 row (fold row). Using MT-3, K the same number of rows for depth of rib again. Return intermediate NWP Ns to WP. Pick up loops from first row worked in MC and hang on to empty Ns (plus adjacent N for 2x1 rib) evenly along row. Complete as given in patt. When work is completed, pull nylon cord from one end of work, thus releasing waste knitting.

Adapt-a-Pattern

A combination of stranding fine yarns, making good use of one of Betty Abbott's recent neckline suggestions, an easy beading kit and an appropriate Marion Nelson card were the ingredients in this delightful spring sweater

Finding the right yarn as and when you want it is not always easy. However, if you have acquired a small stock (as so many of us have) of fine industrial yarns, you may well find that instead of one large cone, you can use several smaller ones. The virtuous feeling of emptying cones is a happy by-product!

STRANDING YARNS

If you are new to stranding and mixing yarns, please be assured that there really is nothing to it! You can wind off balls from one large cone and use an end from however many balls you need, plus one end from the cone. Alternatively, you can place several cones together (not touching) on the floor behind your machine and take up the appropriate number of strands together. Whichever method you choose, the strands are fed through the same tension mast and into the carriage feeder together. At this point, simply forget that you are using stranded yarn. For all intents and purposes, the strands form 'the' yarn.

I appreciate that you could wind several strands together to form a new ball of the required thickness, however, this additional step is not really necessary. If you leave the yarns in their original state (single stranded), then you have the basis for many different thicknesses — one end as a fine thread yarn for punch lace, two ends for a fine two ply, six ends for a double knit equivalent etc.

MIXING YARNS

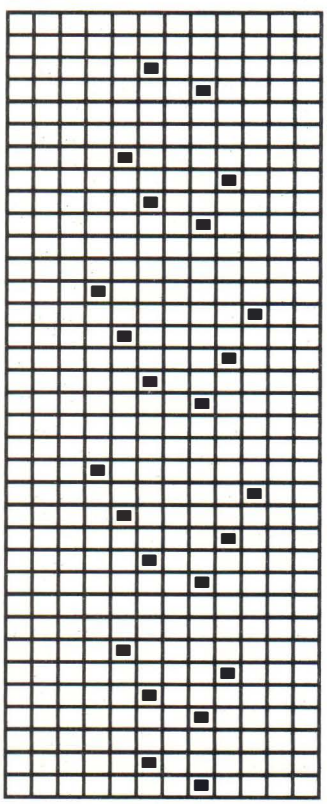
There are other advantages to fine yarns. If you have several cones, but they are not all the same dye lot, then stranding them together will give a more even colouration than changing dye lots part way through a garment. With some colours this might result in a slightly blended look, but unless you use quite different colours (another possibility for special effects) it should not be 'stripy'. If, due to a shade difference stocking stitch (try a wide swatch for a true effect, 100 stitches at least — you can always rewind and reuse the yarn) does come out stripy, put this combination on one side and use it in a Fair Isle design, where such effects look positively attractive!

The other way in which you can mix yarns is in their basic make up. When I first started knitting I read somewhere that you should not mix synthetic and natural fibres — acrylic and wool for instance. Well, perhaps that is reasonable — if you were knitting a Fair Isle garment with blocks in each yarn and the wool washed up differently to the acrylic, then the final shape of the garment after laundering might not be quite as you expected. However, when fine yarns are stranded together, the fibre blending is much more even. I have successfully stranded cotton, fine wool and bright acrylic for a garment I grew out of long before it showed the least sign of changing shape (in fact, it could have been to my advantage if it had changed shape!). If you have any doubts about what will go with and wash well with what, then do a few tension swatches, keep one untreated and try washing the others. If you are happy with the washed fabric, use it. This might sound rather unscientific, but it works for me!

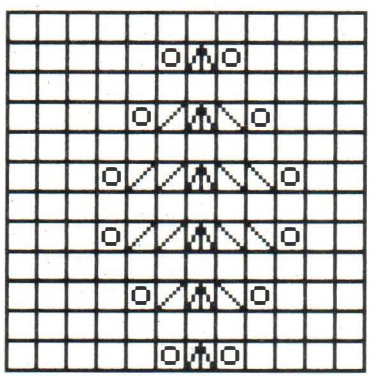
THE GARMENT YARN MIX

For this top we raided our stores and came out with three cones of Bonnie's French Crepe and several of Bright Acrylic. The cones of White French Crepe were not the same dye lot and obviously the Bright Acrylic could not be. However, we tried a swatch of three ends of Crepe and one of Bright Acrylic (having abandoned the two ends Crepe and one of Acrylic as not having sufficient body for the result we wanted) and were delighted to find that before and after washing, it matched our required 28 stitches and 40 rows to

DIAGRAM 1



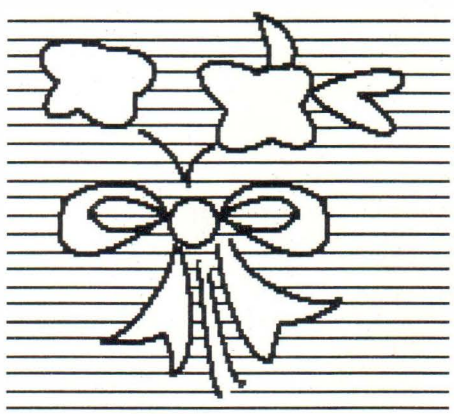
12 st repeat



Manual version of lace pattern

Adapted from *Stitchworld* pattern 220.
Reproduced courtesy of Brother

DIAGRAM 2



Perforated lines

Tape chart at one end, outline of design positioned where you want it on the garment

10cm exactly. We used T7 on a Brother 950i machine (other machines, models, brands might need a larger or smaller stitch size, of course).

THE DESIGN

We wanted a spring/summer top, which looked attractive in its own right, but which would also take a bead decoration. Knowing the bead kit we were going to use was quite feminine, it seemed appropriate to select a neat looking fitted sleeve shape. Card 157 from 'The Complete Sweater Set' of Marion Nelson cards, fulfilled the basic requirements. As we have done so often, we selected a card two sizes larger than the basic size we needed. Our garment is intended to fit 91-96cm bust and this card says 'To Fit 101cm'. However, its finished measurement of 107cm gave us the comfortable ease which is the current fashion.

ADAPTATIONS

The back and front were knitted exactly as given on the card. We wanted a stylish look to the neckband and looked amongst the recent articles from Betty Abbott for some ideas. We selected one of the necklines she suggested in the April issue for single beds — based on a lace design from the *Stitchworld* patterns (see Diagram 1 for pattern). The pattern was also used on the cuffs. Both neckband and cuffs were knitted thus: Using WY, cast on sts as required and K a few rows ending CAR. Using nylon cord, K1 row. Using MC and T4, K6 rows. Transfer second and every foll alt st on to its adjacent N, leaving empty Ns in work (for picot line). Using T9, K1 row. Using T4, K6 rows. Turn a hem by picking up loops from first row worked in MC and hang evenly along the row. Using T7, K1 row.

RC000. Start and work in lace patt as Diagram 1, changing tensions thus: K4 rows. T6, K4 rows. T7, K5 rows. Remove work on garter bar or WY.

CUFFS

As we were using a basically stocking stitch edge rather than a rib, we made these tighter than the pattern, reducing the number of stitches we used from the 68 given on the card, to 58. So, the sleeves were cast on using WY and knitted completely. The cuffs were added later, hanging the cuff on to 58 Ns with right side facing, then hanging sleeve on to the same Ns, wrong side facing and dec 10 sts evenly along the row. Using MT, K1 row and cast off loosely.

NECKBAND

Presenting our round neckline to the machine, we judged that we required 132 stitches. Working the lace band as given above, there are a couple of ways that the neckband could be joined on to the neckline. Both neckband and neckline could be replaced back on to the machine, right sides together and then cast off together. Alternatively, join the shoulder seams and the band seam. Pin band in position on right side of garment and finish by back stitching through last rows worked in WY.

BEAD DECORATION

The beading decoration used was from a motif beading kit, marketed by Butterick and called Pearl Art™. The beads are glued in position using the Fold-n-Fill™ pattern chart. A representation of the chart is shown in Diagram 2. Tape in position with the outline drawing facing you, as you want the finished motif to appear on the garment. Fold back the untaped edge to reveal the pattern for the beads (see Diagram 3). Included in the kits are the beads (more than sufficient for the motif, even allowing for losing a few in each colour!), the glue (in a little bellows container which makes it extremely easy to apply evenly and precisely) and a bead skewer. Thread the beads on to the skewer in the order they need to be applied. Apply glue to the garment from the positions given on the chart. Lay the bead skewer over the glue and with your fingers holding the beads down, withdraw the skewer. This application method is quick and easy to do and all our motif decoration as shown was applied in an evening.

We hope that this top has given you lots of ideas for your own adaptations and illustrated that even the simplest modifications can transform one of the basic shapes in the Marion Nelson card sets.

SUPPLIERS

French Crepe is available from Bonnie's Wools, in case of difficulty contact Bonnie's Wools, 1273 Bristol Road South, Northfield, Birmingham B31 2SP.

A wide range of Pearl Art™ kits are available, you should be able to find them in the haberdashery departments of larger department stores or your local Butterick stockist. In case of difficulty please contact Ms Linda MacDonald, Butterick Co Ltd, New Lane, Havant, Hants PO9 2ND.

The complete range of Marion Nelson card sets are available from Litharne Ltd, PO Box 9, Stratford-upon-Avon, Warks CV37 8RS (Tel. 0789 720604).

DIAGRAM 3

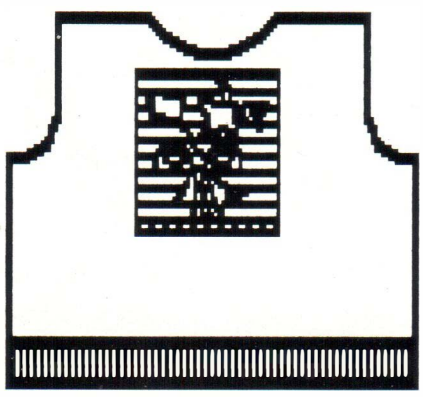
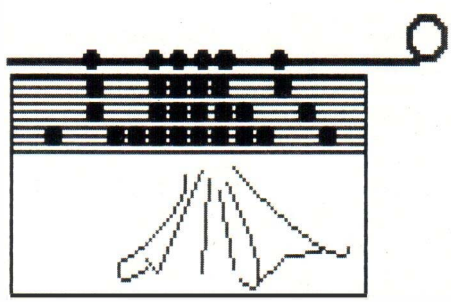
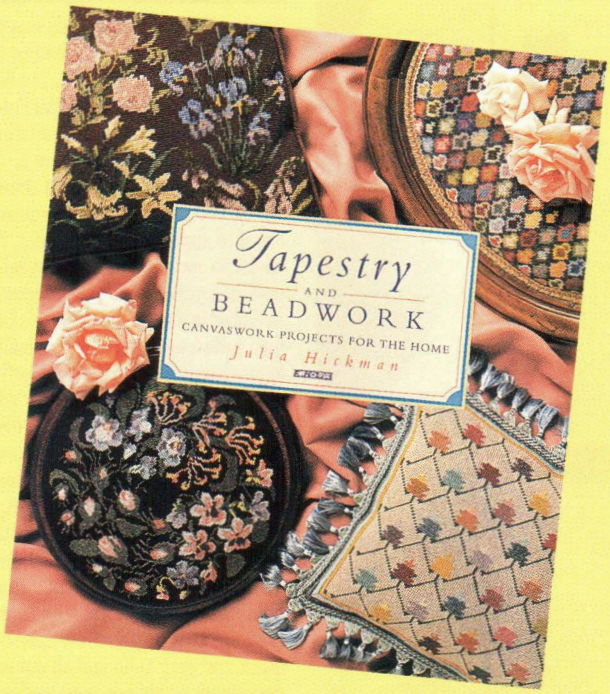


Chart taped to garment drawing side uppermost



Beads being applied. Chart folded back showing bead positions required

SPECIAL BOOK OFFER



TAPESTRY AND BEADWORK
by Julia Hickman

Beads seem to be becoming more of a fashion feature at the moment, on fashion and dressy clothing, incorporated into soft furnishings and on luxury accessories. All of these aspects are well represented in this new book.

If you have never tried tapestry work, you will find techniques and projects here that will have you reaching for needle and thread! A bonus for the knitter is the fact that many of the motifs and fabrics can either be translated into stitch designs for our machines, or sewn on to a garment using waste canvas — the choice is yours.

There are lots of projects to make or use as adaptable inspirations. A carnation needle case is a quick and easy make for a beginner, whilst chair and seat covers provide long-lasting and worthwhile projects for more ambitious sewers. If you fancy classy curtain tie backs or an heirloom sampler there is a choice for you here. Both tapestry and beadwork designs are charted and illustrated in full colour. Use some of the flowers from a foot stoolcover as garment motifs, or adapt the cushion pattern idea and use cross stitch and beading together for a rich and colourful look.

Clearly written, beautifully photographed and illustrated, there are inspirations and projects here to keep you busy for many hours — so don't miss this special opportunity — order your copy today!

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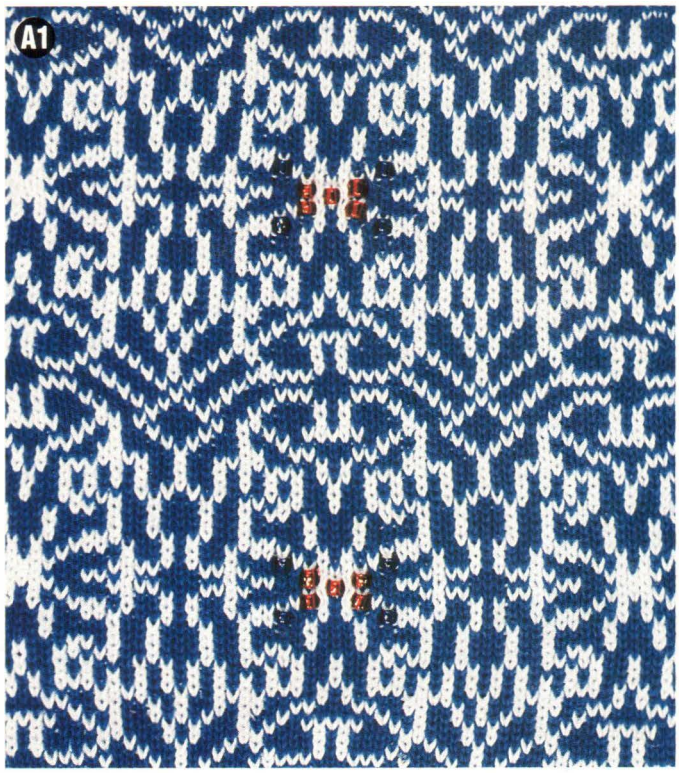
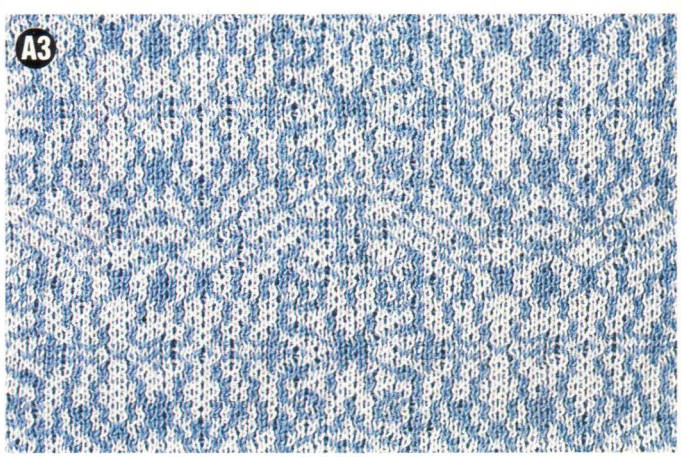




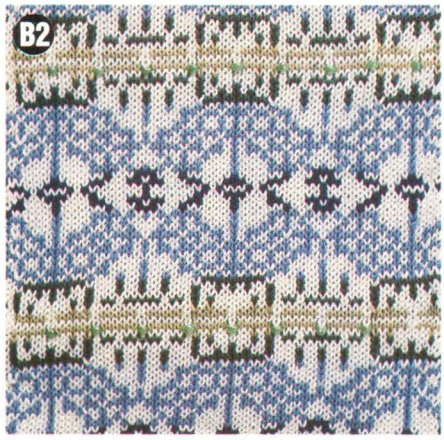
Stitch Pattern Library

15

Build up your Stitch Library — pull out and keep section with ideas for ALL machines

Many of this month's designs could be envisaged as wrought iron railings or fancy fencings. That might sound a little odd, but the line shapes do translate beautifully into knitted stitches. As many of the designs form natural centres or lines, they provide a natural positioning for additional decoration in the way of knitted-in beads. Time prevented us from decorating every pattern in this way, but we hope that the examples we have shown will provide you with ideas to try out your own variations.

Bead placement methods are given in this month's 'Step by Step' — with further hints and techniques in 'Beadwork'.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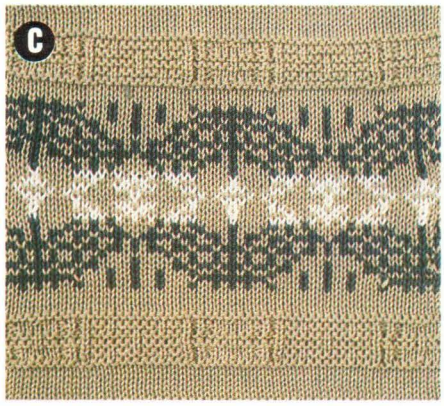
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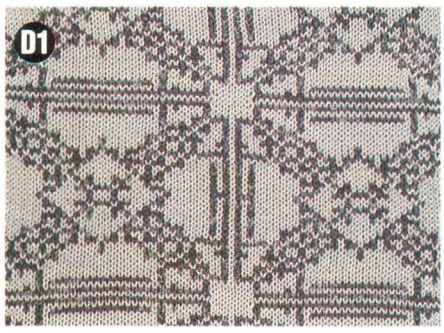
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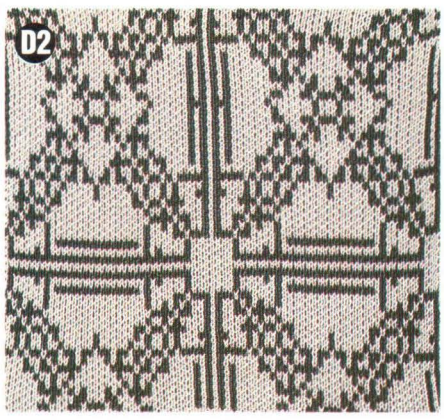
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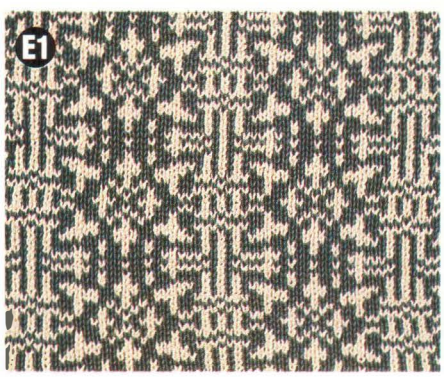
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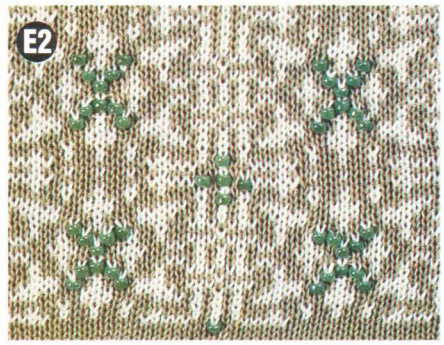
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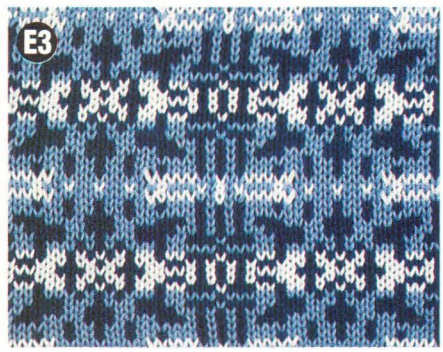
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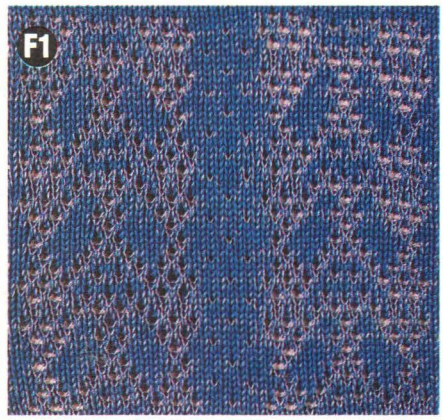
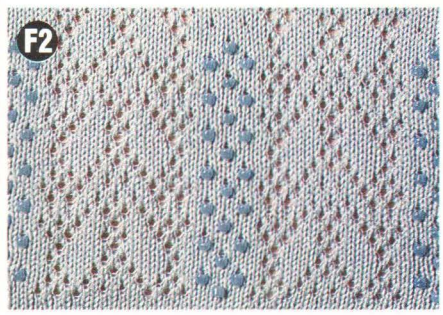

F1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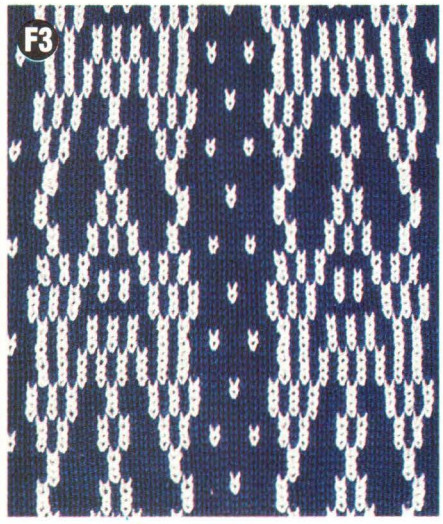
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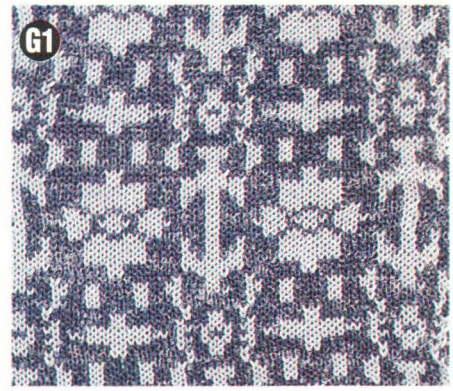
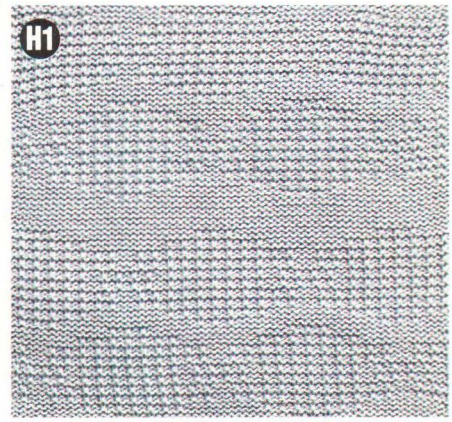
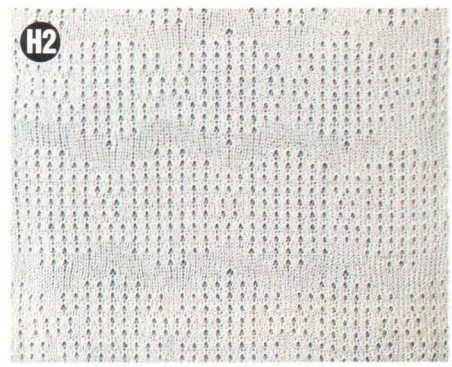

G1

G2


H1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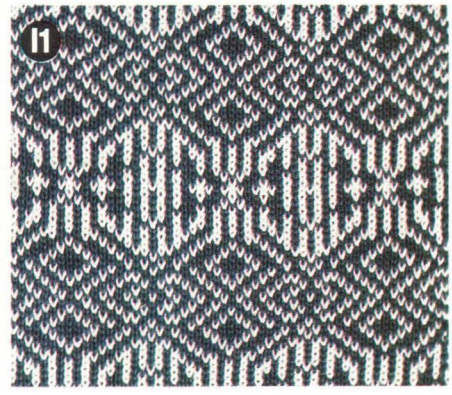

I1

IRON RAILINGS

Patterns A1 and A2: 24 stitches x 40 rows

Designed as all-over Fair Isle for punchcard machines, but adapted beautifully (see A3) for a larger repeat as well.

Pattern A1: Worked in Fair Isle, using Dark Blue as MC and White as C — Cotton yarn used double stranded throughout. Beads put on during the knitting at the points shown in the small Diagram A1.

Pattern A2: Worked in double stranded cottons, using White in Feeder 1/A throughout and changing colours in Feeder 2/B thus:

K5 rows Mid Blue, *K10 rows Pink, K9 rows Dark Blue, K10 rows Pink, K11 rows Mid Blue*. Repeat the colour sequence from * to * throughout.

Suitable Adaptation: Work double length as a full needle rib tuck design for a bold pattern in soft texture.

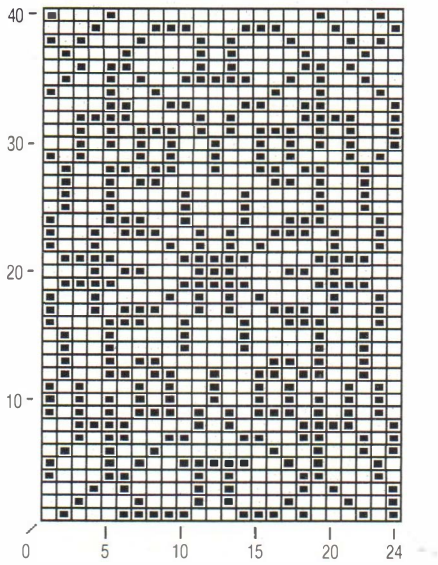
Pattern A3: 40 sts x 40 rows

Adapted for Passap/Pfaff Duo or electronic machines. We worked the sample shown as double jacquard, setting BB (ribber bed) to tuck over alternate needles. Japanese electronics use III buttons and tuck setting on ribber bed, slip setting on main bed.

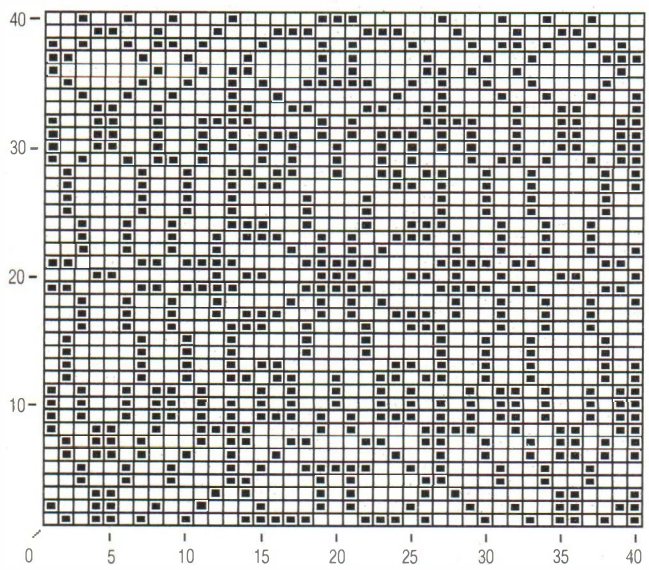
Passap/Pfaff FB set to BX, BB use AX, pushers under all needles in one up one down arrangement and depress one arrow key.

Suitable Adaptation: Try the pattern sideways for a different look which would lend itself well to plenty of colour changes.

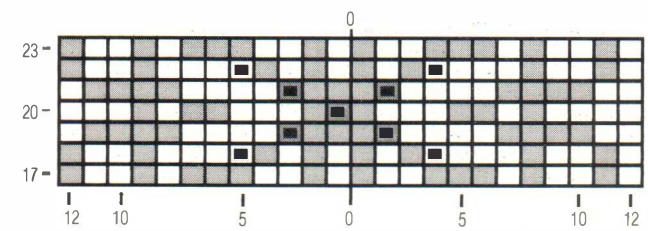
A1 AND A2



A3



BEAD PLACEMENT A1



GARDEN FENCE

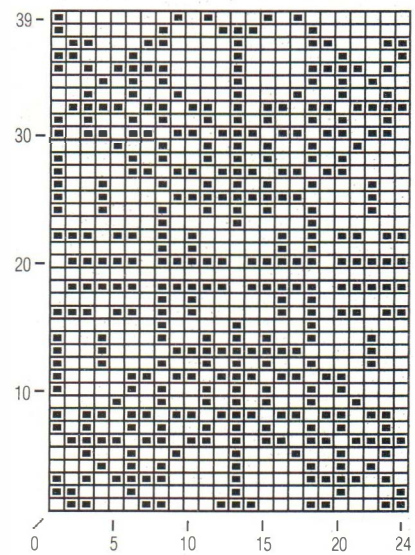
Pattern B: 24 stitches x 39 rows

Designed for 24 stitch patterning, but could easily be converted to a 30 stitch repeat (so could be used for 60 stitch repeating systems) by adding a vertical stitch line at the right to match that at the left and then 'filling in' the other five stitches required with a vertical line design.

Pattern B1: Worked as an all-over Fair Isle using Pink cotton as MC and White as C.

Pattern B2: Worked in colour changes with added beads, using White as MC throughout. Colours changed in Feeder 2/B and beads added during the knitting thus:

K2 rows Dark Blue, *K10 rows Mid Blue, K4 rows Dark Green, K2 rows Light Green and before knitting the next row — which will be plain in White, insert beads on row 18 (and every following 39th row) on stitches (numbered from punchcard) 1, 7, 13 and 19 as shown on sample. Carriage can be set for stocking stitch on next row, providing pattern left to rotate throughout. Remove second colour from Feeder 2. Push all needles forward to holding position, leaving carriage set so that they will knit and knit the row. Reset carriage to Fair Isle and continue to change colours in Feeder 2/B thus: K2 rows Light Green, K4 rows Dark Green, K10 rows Mid Blue, K6 rows Dark Blue*. Repeat from * to * throughout — adding beads as desired.



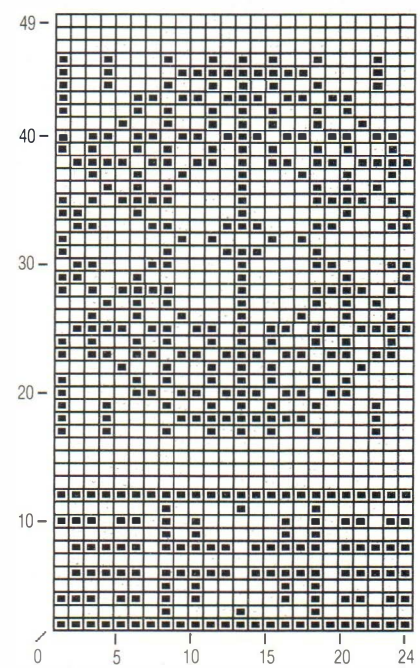
TEXTURED GARDEN FENCE

Pattern C: 24 stitches x 49 rows

Especially designed for use with the garter carriage, but, of course, could be worked entirely in Fair Isle if desired, this is an adaptation of pattern B.

Worked in stripes of garter stitch and Fair Isle as follows:

Use Light Green as MC throughout. After cast on/welt rows, attach garter carriage and K12 rows garter stitch. Change to main carriage and knit 3 rows stocking stitch — leaving pattern rotating throughout. Set carriage for Fair Isle, changing colours in Feeder 2/B thus: K11 rows Dark Green, K8 rows White, K11 rows Dark Green, K3 rows stocking stitch (pattern left to rotate as before). For our border design, we have worked a further 12 rows garter stitch.



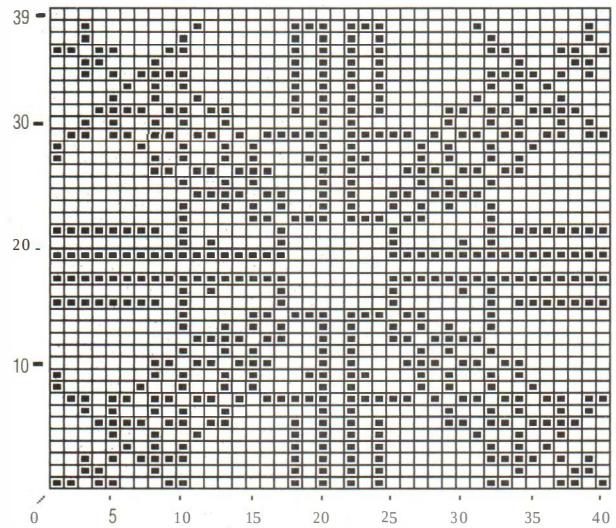
CRISS CROSS

Pattern D: 40 stitches x 39 rows

This bold design can be worked on Passap/Pfaff Duo or electronic machines.

Pattern D1: Worked as single bed Fair Isle, stranding yarns of different colours and types in Feeder 2/B for a soft blend of shade and texture. We used two strands of Pale Blue cotton in Feeder 1/A and three strands of very fine cotton, plus one strand of fine knobbly yarn — all in darker Blue, albeit the fancy and plain cottons were slightly different shades — in Feeder 2/B.

Pattern D2: Worked as double jacquard — electronic machines use double length and III buttons. Passap/Pfaff machines set pushers in one up one down position on back bed and use BX plus one arrow key. Only one end of cotton was used in each of White and Dark Green.



DIAMOND DROPS

Pattern E: 24 stitches x 20 rows

This deceptively simple pattern has lots of potential for variation. We tried three different ways of working and have suggestions for adaptations for other patterning systems.

Pattern E1: Worked as Fair Isle, using two ends of plain, smooth Dark Green cotton in Feeder 1/A and a single end of a 4 ply textured Cream cotton in Feeder 2/B throughout.

Pattern E2: Worked as Fair Isle with beads. Two ends of smooth cotton, Light Green and White used in the all-over pattern. Green beads were knitted in as shown in the positioning diagram.

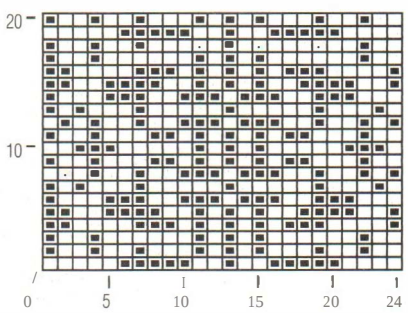
Note: You could omit some of the beads, or only use them over alternate motifs.

Pattern E3: Worked as a colour changed Fair Isle, thus:

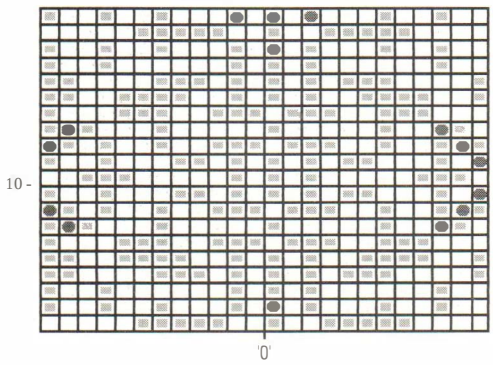
Feeder 1/A	Feeder 2/B	Rows
Mid Blue	White	1
*Mid Blue	Dark Blue	6
White	Dark Blue	5
Mid Blue	Dark Blue	6
Mid Blue	White	3*

Repeat from * to * throughout.

Suitable Adaptation: Use on a 40 or 60 stitch patterning system by using the design sideways! This gives a 20 stitch repeat for a double or treble repetition across the patterning system. The colour breaks would need to be reworked, but just think of how interesting this fabric would look if used in a sideways knitting garment!



BEAD PLACEMENT E2



TUMBLING BLOCKS

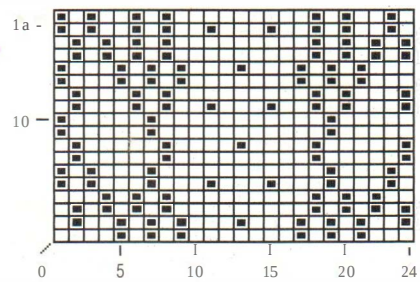
Pattern F: 24 stitches x 18 rows

There are several similar patterns in this collection, as there are so many possibilities for patterning and rearranging the basic design layout. For any of these designs, more stitches could be added to either the main vertical patterning line or the plainer knitted sections, making a 30 stitch repeat easily.

Pattern F1: Worked as thread/punch lace, using two ends of Dark Blue in Feeder 1/A and one end very fine cotton in a similar colour in Feeder 2/B.

Pattern F2: Worked as Sample F1 using two ends Pale Blue cotton in Feeder 1/A and one end of matching Bright Acrylic in Feeder 2B and adding beads in the vertical columns shown. The beads were knitted in, using the fine thread placement as a guide — i.e. each time a lace thread stitch was knitted in these columns, a Blue bead was placed on to it. This made both the placement and subsequent knitting quite easy to do.

Pattern F3: Worked as Fair Isle, using double length, using Dark Blue with White.



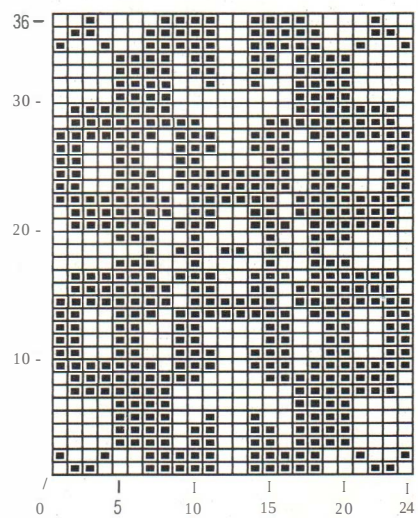
ANCHORS AWAY!

Pattern G: 24 stitches x 36 rows

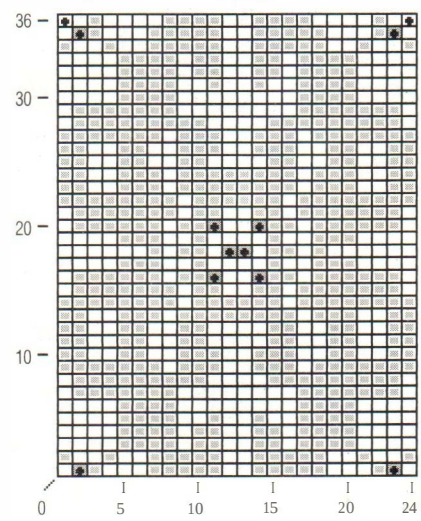
We didn't even see the anchor shapes in this design until the samples were knitted! This is why sampling and experimenting with new designs can be so much fun, however you produce the design, the knitting can still reveal surprises!

Pattern G1: Worked as all-over Fair Isle using Pale Blue and textured Blue mix (as for pattern D1).

Pattern G2: Worked as Fair Isle in shaded Blue and White with Dark Blue beads added as shown in positioning diagram, during the knitting.



BEAD PLACEMENT G2

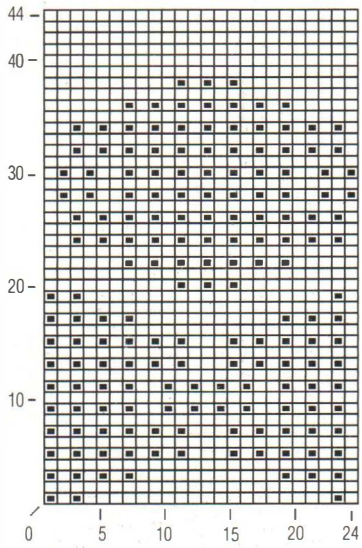


WAVES

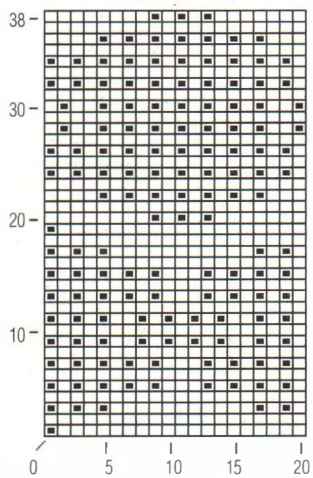
Pattern H1: 24 stitches x 44 rows
Designed at first specially for garter stitch, it also lent itself to an alternative system (see H2).
Worked in garter stitch. We used four ends of 3/14s cotton together for a high texture fabric and show the purl face of it (see 'Beadwork' on page 11 for the plain side).

Pattern H2: 20 stitches x 38 rows
Selecting part of the design gave a 20 stitch repeat, which when negatively punched can be worked on Passap/Pfaff Duo, Singer or electronic machines. We knitted in full needle rib, main bed set to tuck, ribber bed set to knit throughout.

H1



H2

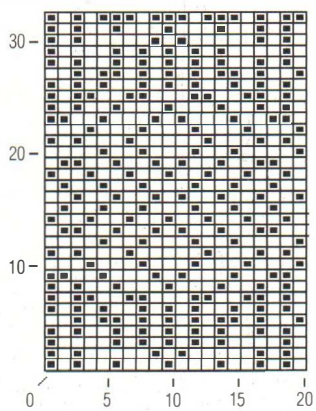


SCALLOPED FENCING

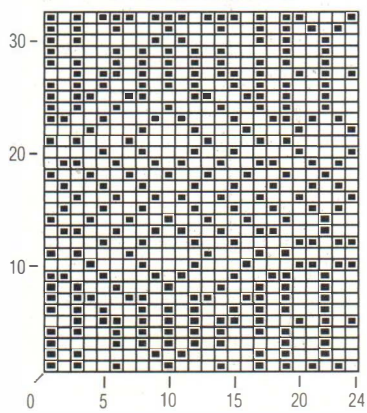
Pattern I: 20 stitches x 32 rows with an alternative for 24 stitch repeating systems, which could share the same colour breaks and techniques as given:

Pattern I1: Worked as all-over Fair Isle using Dark Green and White, the clean lines and these colours would make an attractive man's fabric for summer wear.

Pattern I2: Worked as a colour changed Fair Isle using White in Feeder 1/A throughout and changing colours — shading light to dark — in Feeder 2/B thus:
K2 rows Mid Blue, K4 rows Dark Blue, K6 rows Dark Green, K7 rows Light Green, K6 rows Dark Green, *K4 rows Dark Blue, K5 rows Mid Blue*. Repeat from * to * throughout.



24 STITCH VARIATION

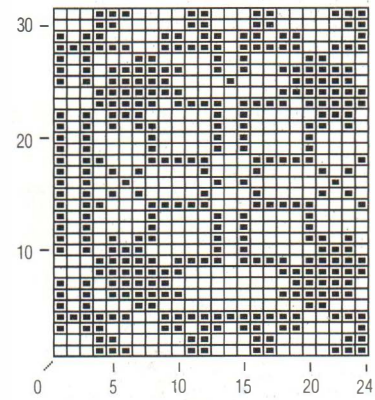


FORMAL GARDEN

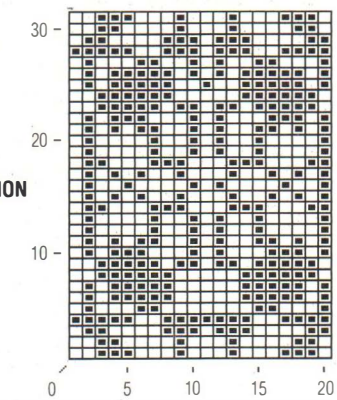
Pattern J: 24 stitches x 31 rows with an alternative for 20 stitch repeats (for use on Passap/Pfaff Duo, Singer or electronic machines). The rows for each design are the same, so once again, the same colour breaks can be used if desired.

Pattern J1: Worked as all-over Fair Isle, mixing shades and thicknesses of yarn. The main green colour was made up of two strands of Dark Green cotton plus one end of fine textured synthetic in a slightly lighter shade of Green. The White (contrast) was two ends of plain cotton — so two slightly different thicknesses were knitted together. However, the fabric itself is nicely balanced.

Pattern J2: Worked as colour changed Fair Isle. Two ends of cotton in each shade were used, with White in Feeder 1A throughout. Colours were changed in Feeder 2/B thus:
K2 rows Light Green, *K6 rows Dark Green, K2 rows Dark Blue, K4 rows Mid Blue, K3 rows Dark Blue, K4 rows Mid Blue, K2 rows Dark Blue, K6 rows Dark Green, K4 rows Light Green*.
Repeat from * to * throughout.



20 STITCH VARIATION



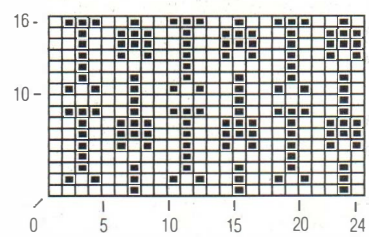
BONE SHOWER

Pattern K: 24 stitches x 16 rows
The basic lines of this design are simple enough for adaptation to other patterning systems. The 'bones' are possibly more obvious to those of us who have knitted horizontal borders on sweaters for doggy fans!

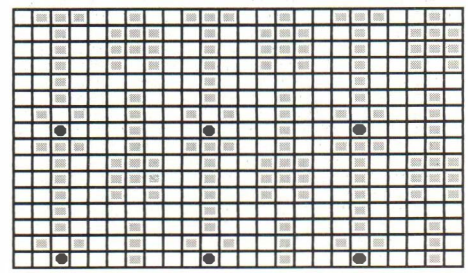
Pattern K1: Worked as all-over Fair Isle using 4 ply Cream cotton bouclé in Feeder 1/A and two ends Dark Blue cotton in Feeder 2/B. The difference in yarn finishes gives a 3-D effect.

Pattern K2: Worked as beaded Fair Isle. The vertical lines of the design give many easy options for beading. With the knitting in Dark Blue and Light Blue cotton, we alternated the bead colours, one line Pink, one Pale Blue. However, the bead colorations could be changed and contrasted to make a pattern within a pattern if desired. Our bead placement is shown on the positioning diagram.

Pattern K3: Worked in four ends of Pink 3/14s cotton using the garter carriage. We show the purl side, but the plain side is equally attractive albeit very slightly smoother.



BEAD PLACEMENT K2



DIAMOND DROPS

Pattern L: 24 stitches x 18 rows

This is a manipulated variation on pattern F, although its negative punching might not make it too obvious.

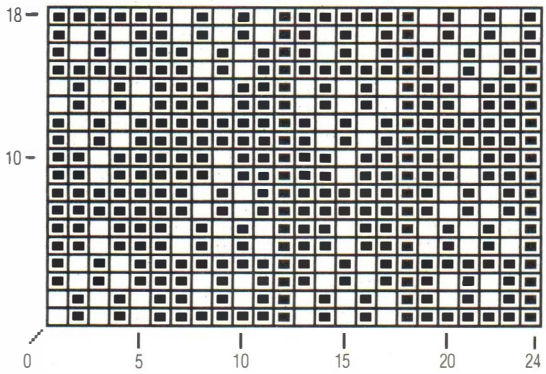
Pattern L1: Worked on the garter carriage, using two ends of Pale Blue cotton.

Pattern L2: Worked as Fair Isle, using Mid Blue in Feeder 1/A and White in Feeder 2/B. Electronic machines use the negative function so that the colour you start with in Feeder 1/A will appear as the background colour in the Fair Isle section.

Pattern L3: Worked as tuck stitch, using two ends of White 3/14s cotton.

Variation: Try as full needle rib tuck.

Try as rib tuck, all needles in work on main bed, only some in work on ribber bed.



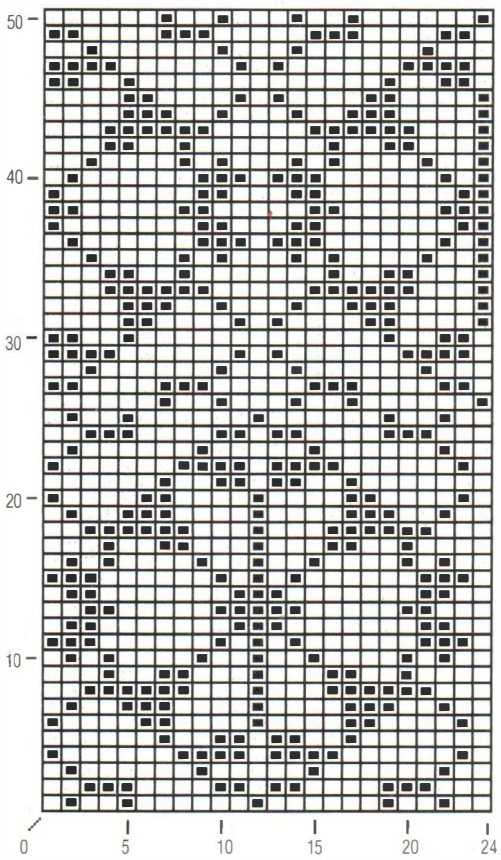
FLORAL TILES

Pattern M: 24 stitches x 50 rows

Work slightly wider and higher diamond frames to the flowers to extend this design for larger patterning systems.

Worked as Fair Isle using Pink and White,this could make a lovely backdrop for the selected use of delicate beads — pearl centres to some of the flowers perhaps.

Suitable Adaptation: Try a version which only repeats the first 26 rows for a squarer more tile-like appearance.



TUMBLING BLOCKS 2

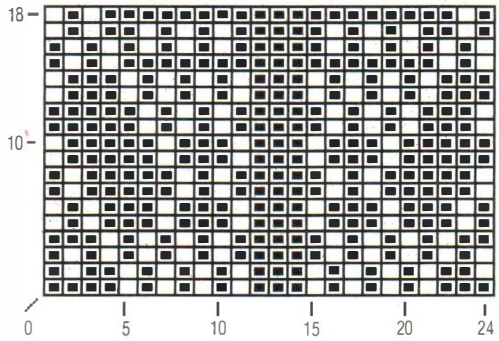
Pattern N: 24 stitches x 18 rows

A variation on the first tumbling blocks pattern, this time with a narrow divide between the patterned sections — which could be further embellished with beads or embroidery as desired.

Pattern N1: Use double length and worked as tuck stitch using two ends of 3/14' Pink cotton.

Pattern N2: Worked on the garter carriage using four ends of Pale Blue cotton.

Suitable Adaptation: Try as full needle rib tuck.



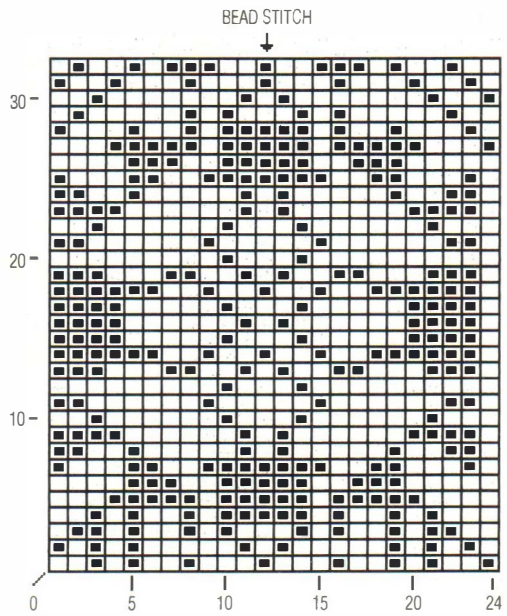
NEARLY THISTLES

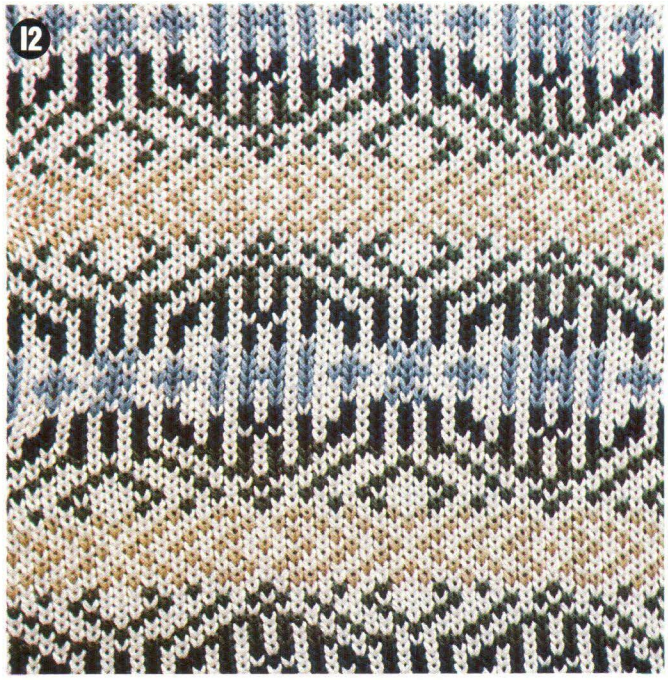
Pattern O: 24 stitches x 32 rows

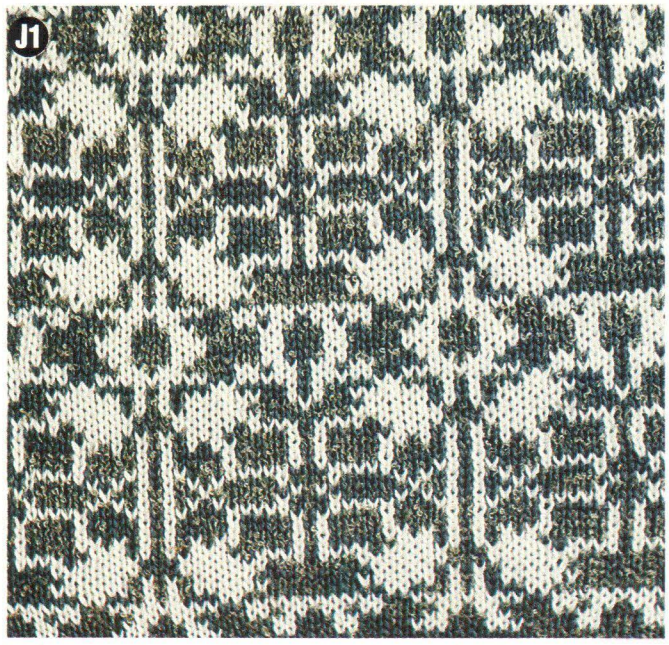
Depending on the colours we tried and how you catch sight of the knitting, you do get a motif which looks like thistles — hence our name!

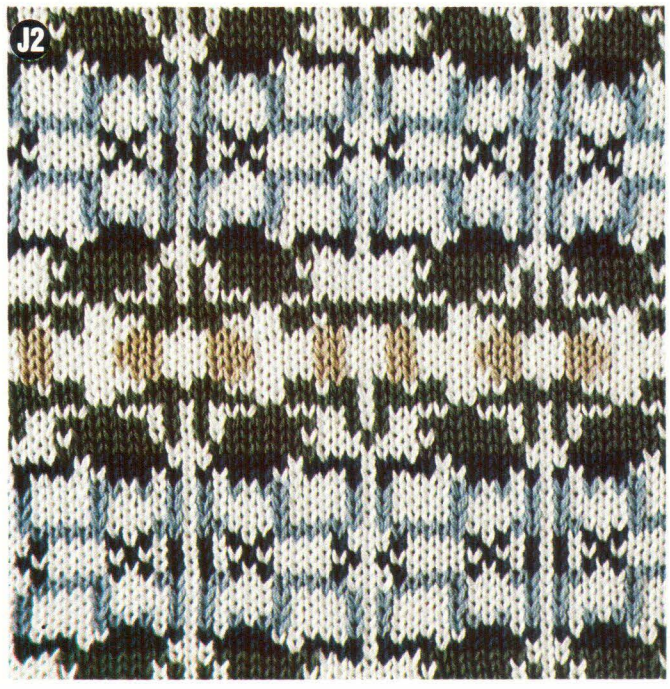
Pattern O1: Worked as Fair Isle using Dark Blue in Feeder 1/A and one end of cotton and one of matching Poodle in Pale Blue in Feeder 2/B — for a soft combination of colour and texture.

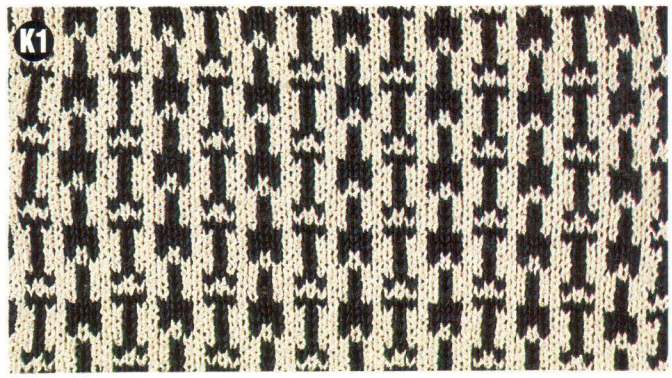
Pattern O2: Worked as beaded Fair Isle. The Fair Isle background of White and Pink cotton provided a soft backdrop for the blue beads. The beads were easily positioned on needles as marked, simply knitting them in on alternate rows. As they are well spaced they are easy to knit in. The rows between beads could be varied, or their arrangement altered, so that now and then a complete pattern repeat could be isolated.

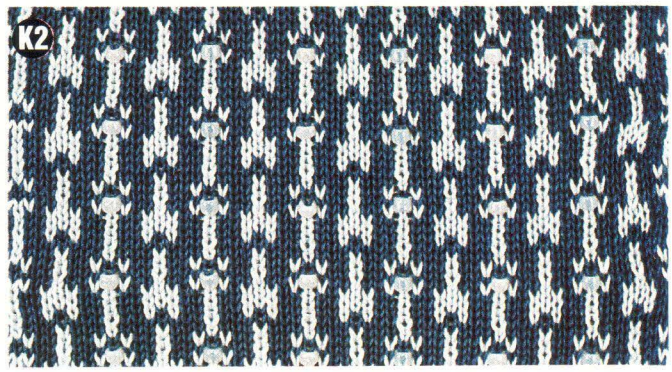


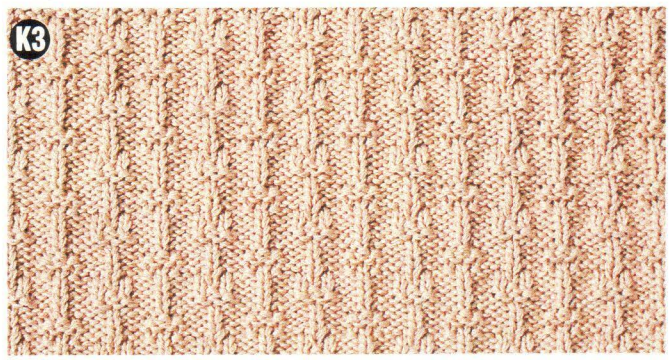

I2

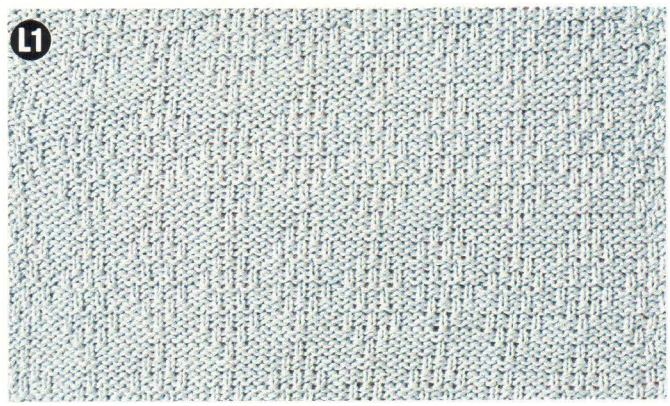

J1

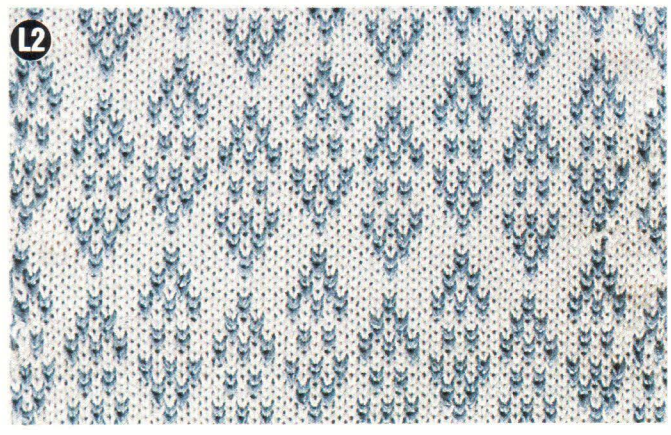

J2

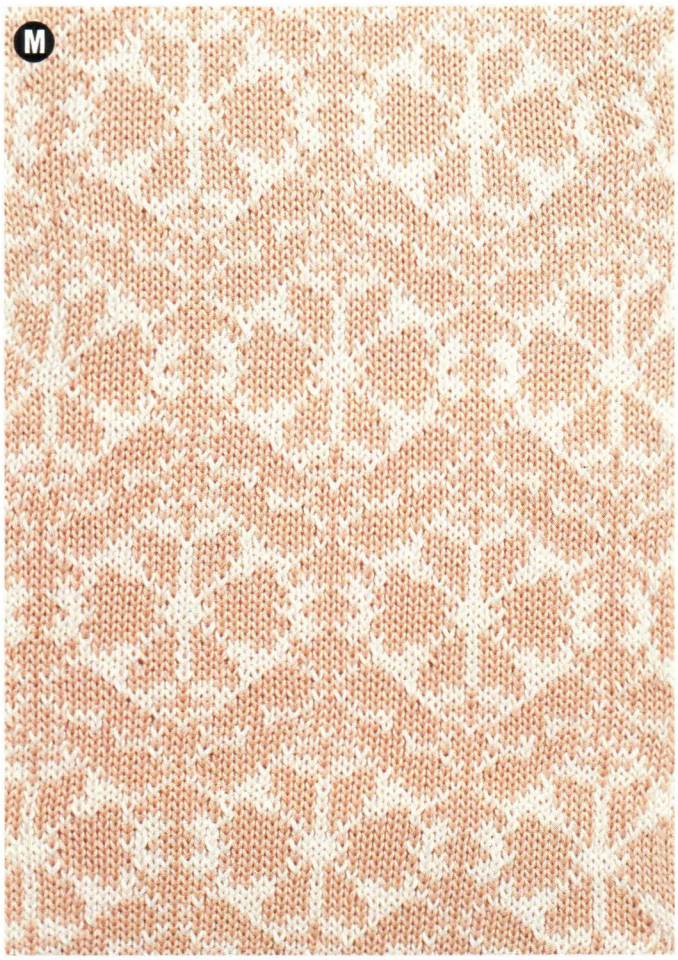

K1

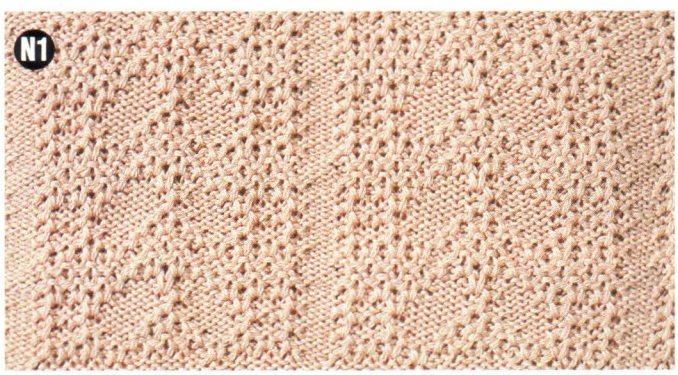

K2

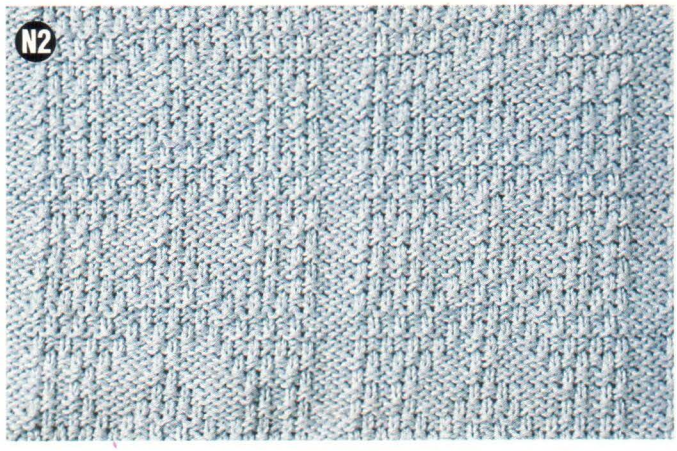

K3

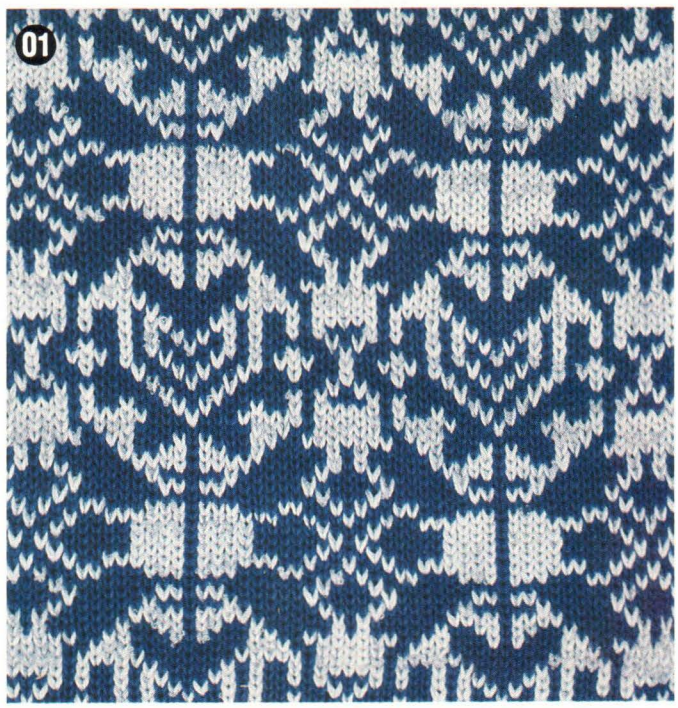

L1


L2







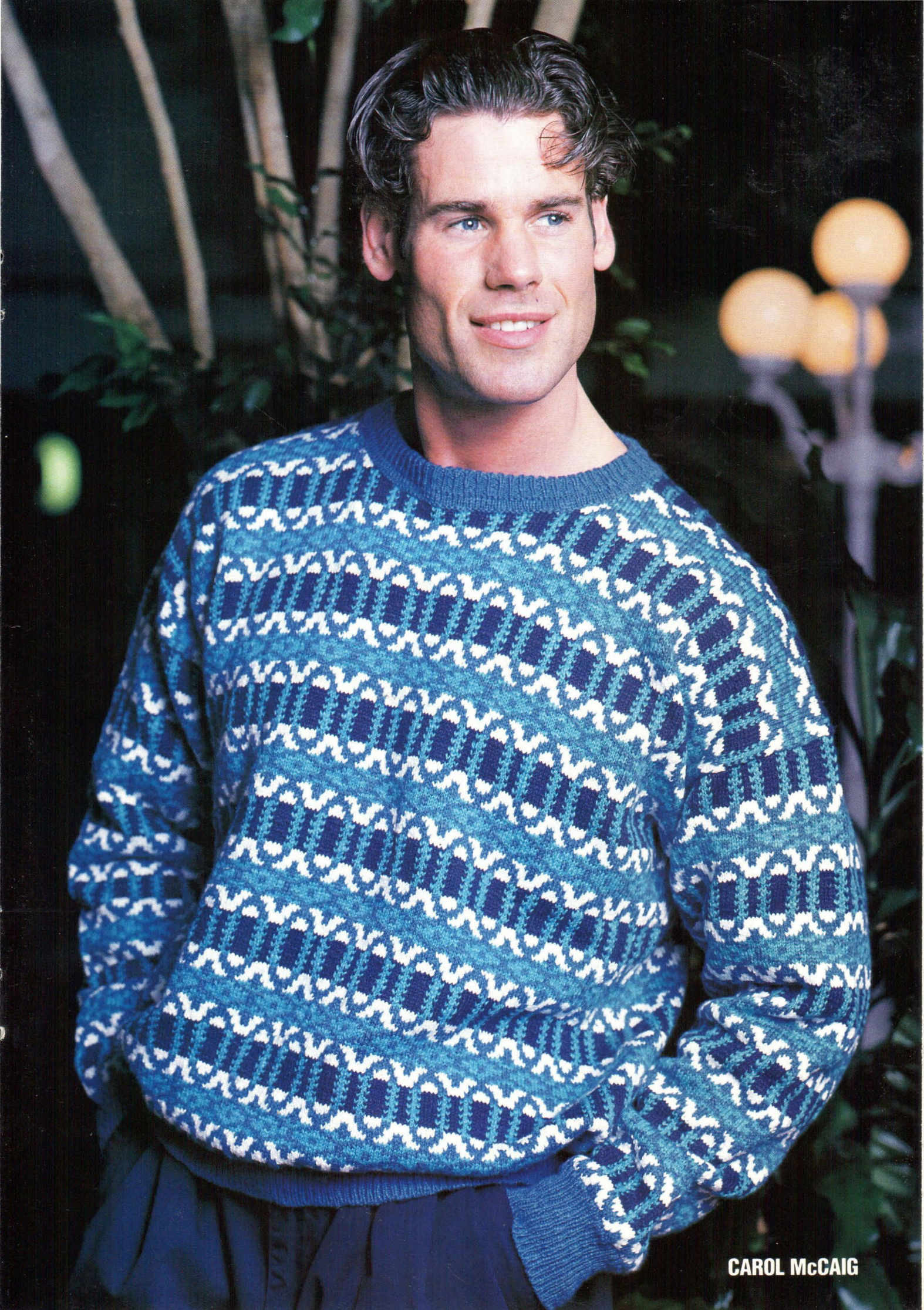


YARNS AND BEADS

Yarns used were 3/14s cotton and a selection of fancy fine yarns, some cotton, some acrylic from Texere Yarns. Some of their selection is always changing, but they will have equivalent fine fancy yarns in their catalogue that can be readily substituted for the actual ones we used to give the same type of effects. Details from Texere Yarns, College Mill, Barkerend Road, Bradford, W. Yorks BD3 9AQ Tel. 0274 722191.

Knit in Beads were from a wide selection of colours from BSK Ltd, Murdock Road, Manton Industrial Estate, Bedford MK41 7LE Tel. 0234 217096

More Knit in Beads, plus a wide variety of other styles are also available by mail order from Creative Beadcraft Ltd, Denmark Works, Beamond End, Near Amersham, Bucks HP7 0RX Tel. 0494 715606.


CAROL McCAIG

RUTH LEE

Lady's Tucked Jacquard 'V' Neck Cardigan

MACHINES: *These instructions are written for E6000 machines*
YARN: *Brockwell Botany Wool and Crepe Cotton and Brockwell Mercerised and Slub Cotton*
FIBRE CONTENT: *Botany Wool is 100% Wool, Crepe, Mercerised and Slub Cotton are 100% Cotton*
COLOUR: *We used 1 strand Shade 219 Navy Superfine Botany Wool, plied with 1 strand Shade 24 Crepe Cotton in Navy (MC). 1 strand Shade 613 White Mercerised Cotton, plied with 1 strand White Slub Cotton (A). 1 strand Shade 610 Powder Blue Mercerised Cotton, plied with 1 strand powder Blue Slub Cotton Shade 522 (B). 1 strand Shade 619 Blue Mercerised Cotton, plied with 1 strand Blue Slub Cotton Shade 517 (C)*
STOCKISTS: *These yarns are available via mail order from Brockwell Yarns, Stansfield Mill, Stansfield Mill Lane, Triangle, Sowerby Bridge, West Yorks HX6 3LZ. Tel. Halifax 834343*

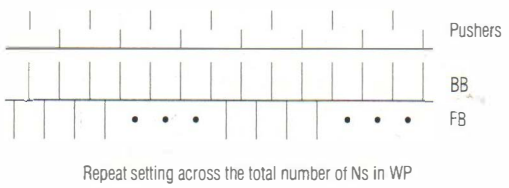
SIZES
To suit bust 81-86[91-96:101-106]cm.
Finished measurement 96[104:117]cm.
Length 73[76:77]cm.
Sleeve seam 42[43:44]cm.
Figures in square brackets [ ] refer to larger sizes; where there is only one set of figures, this applies to all sizes.

MATERIALS
Brockwell Yarns
Superfine Botany Wool, plied with 1 strand Crepe Cotton.
1 x 300g cone in MC.
1 strand Mercerised Cotton, plied with 1 strand Slub Cotton.
1 x 250g cone in A.
1 strand Mercerised Cotton, plied with 1 strand Slub Cotton.
1 x 200g cone in B.
1 strand Mercerised cotton, plied with 1 strand Slub Cotton.
1 x 150g cone in C.
8 buttons.

MAIN TENSIONS
Double bed tuck Fair Isle (Knit Technique 187): 20.5 sts and 75 rows to 10cm measured over patt (SS approx 5/5).

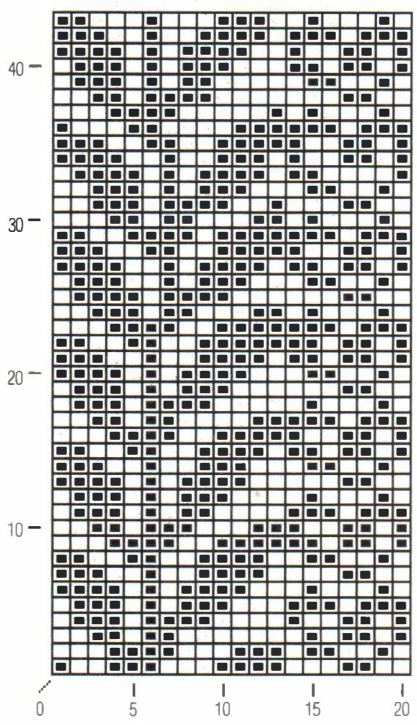
Non-patterned tuck rib measured stretched to match main double bed tuck Fair Isle: 20.5 sts and 75 rows to 10cm (SS approx 4/4).
Full needle rib: 2.9 sts and 47 rows to 10cm (SS approx 3/3).
Tensions must be matched exactly before starting garment.

DIAGRAM 1



Repeat setting across the total number of Ns in WP
AX↔
N
K66 rows in colour sequence in instructions

DIAGRAM 2



ABBREVIATIONS
See page 27.

NOTE
Knit side is used as right side.
Measurements given are those of finished garment and should not be used to measure work on the machine.

PATTERN NOTE AND PROGRAM
Fair Isle pattern A
Mark reader card for Fair isle Pattern A (see Diagram 2) before starting to knit.
Program :

Cast On 2.	ENT
All St. Patt.	No
Stitch Patt A.	ENT
Reader	Insert pattern card
Alter Knitting	No
Technique 187	ENT
Enlarge Position	ENT
Cm?	No
/I\ R 172	ENT
↔St 20	ENT
Position	ENT
Patt Aft R 0	ENT
To R/L 4	ENT
In Patt at R 0	ENT
/I\ Rep R 0	ENT
↔Rep sts 0	ENT
Test	No
All St Patt	ENT
Form	No

L.ND. (see individual patt pieces) ENT
R.ND. (see individual patt pieces) ENT
Start Position.

Fair Isle Pattern A colour sequence

000-002 MC	050-052 C
002-004 A	052-054 MC
004-006 MC	054-056 C
006-008 A	056-058 MC
008-010 MC	058-060 C
010-012 B	060-062 MC
012-014 MC	062-064 A
014-016 A	064-066 MC
016-018 MC	066-068 A
018-020 B	068-070 MC
020-022 MC	070-072 B
022-024 B	072-074 MC
024-026 MC	074-076 B
026-028 B	076-078 M
028-030 MC	078-080 B
030-032 C	080-082 MC
032-034 MC	082-084 C
034-036 C	084-086 MC
036-038 MC	086-088 C
038-040 C	088-090 MC
040-042 MC	090-092 C
042-044 B	092-094 MC
044-046 MC	094-096 B
046-048 A	096-098 MC
048-050 MC	098-100 A

These 100 rows form colour sequence for back, fronts and sleeves and are repeated throughout.

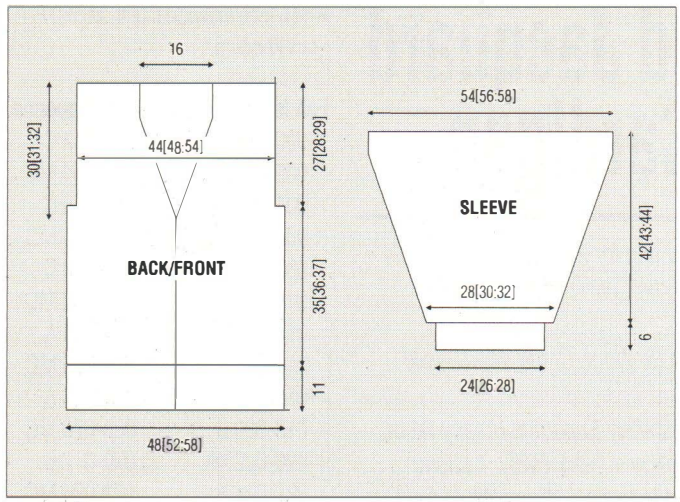
BACK
Racking lever 'O'. Handle down. Orange strippers.
Push 99[107:120] Ns on FB and corresponding Ns on BB to WP. Arrange Ns for FNR. N/N SS 3/3 using A, K1 row. CX/CX K3 rows.
RC 000, N/N, SS 3.5/3.5 K 10 rows. Transfer sts and work in tuck rib as given in Diagram 1.
RC 000 AX↔/N SS 4/4, K 66 rows in the following colour sequence:
K2 rows MC, K2 rows B, K2 rows C, K2 rows MC, K14 rows A.
Repeat sequence 3 times in all. RC 66, N/N, SS 5/5, K2 rows A. Bring empty Ns on FB into WP. Pick up heel of equivalent st on BB to make FB st. N/N, SS 5/5, K2 rows A.
Increase 1[1:0] st BB, at R, 100[108:120] sts. Start and work main patt (see patt note). Orange strippers, Knitting Technique 187, AX↔/LX, SS 5/5, K 262[270:278] rows in colour sequence given (see patt note).

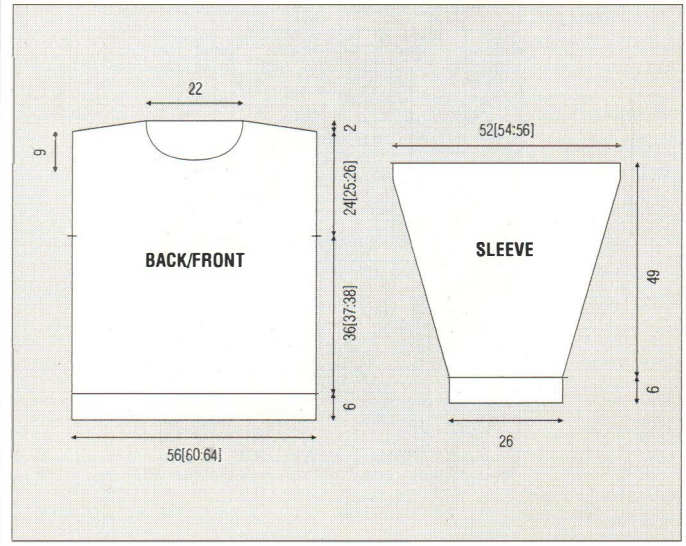
SHAPE ARMHOLES
Cast off 4 sts at beg of next 2 rows. 92[100:112] sts. K until RC shows 464[480:496]. N/N, K 1 row to L using MC. Transfer all BB sts to FB, K 1 row and cast off loosely.

Man's Fair Isle Sweater

Illustrated on page 39

MACHINES: *These instructions are written for standard gauge punchcard machines with ribber*
YARN: *Many A Mickle Slub Cotton*
FIBRE CONTENT: *100% Cotton*
COLOUR: *We used Dusky Blue (MC) White (A), Navy (B) and Peacock (C)*
STOCKISTS: *This yarn is available via mail order from Many A Mickle, Brier Hey, Mytholmroyd, Hebden Bridge, W. Yorks HX7 5PF*





FRONTS

Knit a L and R front, reversing all shaping details for second front, and making sure that the Fair Isle pattern matches the back pattern.

Racking lever '0'. Handle down. Orange strippers.

LEFT FRONT

Push 50[54:60] Ns to L of centre '0' on FB and corresponding Ns on BB to WP.

RIGHT FRONT

Push 49[53:60] Ns to L of centre '0' on FB, and corresponding Ns on BB, to WP. Knit as given for Back until RC shows 242[250:258].

SHAPE NECK

Dec 1 st at neck edge on next and every foll 13th row, 17 times in all. *At the same time* when RC shows 262[270:278]

SHAPE ARMHOLE

Cast off 4 sts at armhole edge on next row. Keeping armhole shaping correct, K until RC shows 464[480:496]. 29[33:39] sts. N/N, K 1 row to L using MC. Transfer all BB sts to FB, K 1 row and cast off loosely.

SLEEVES

(Cuffs attached separately).

Racking lever '0'. Handle down. Orange strippers. Push 60[64:68] Ns on FB and corresponding Ns on BB to WP. Arrange for FNR, N/N, using SS 3/3 and MC, K 1 row. CX/CX, K 3 rows. RC 000, N/N, SS 3.5/3.5, K 4 rows. RC000 SS 5/5 Start and work in main patt as given for back throughout. K12 rows. Inc 1 st at each edge of next and every foll 12th row, 25 times in all 110[114:118] sts. K until RC shows 314[322:330]. N/N, SS 4/4. K2 rows in each of A, MC, B, C and A. Transfer all BB sts to FB. Lock setting -/N, SS -/6 K1 row using MC and cast off.

CUFFS

Racking lever '0'. Handle down. Orange strippers. Push 42[49:56] Ns on FB and corresponding Ns on BB to WP. Arrange Ns for FNR. N/N, using SS 3/3 and A K 1 row. CX/CX, K 3 rows. RC 000. N/N SS 3.5/3.5, K 10 rows. Transfer for tuck rib pattern as shown in Diagram 1. SS 4/4, K 30 rows as given for back welt. Transfer all FB sts to BB. K1 row lock setting -/N. Black strippers. MC. Lock on L.

ATTACH SLEEVES

With wrong side facing, rehang first row of sts from base of sleeve evenly across the row. Manually pull 1 st through the other, and cast off loosely.

FRONT BANDS

BUTTON BAND

Racking lever '0'. Handle down. Orange strippers. Push 20 Ns on FB and corresponding Ns on BB to WP. Arrange for FNR. N/N, using SS 3/3 and A, K 1 row. CX/CX, K 3 rows.

RC 000. N/N, SS 3/3, K 450 rows, putting in markers every 30 rows. WK.

BUTTONHOLE BAND

Work as given for button band, making vertical buttonholes 6 rows deep when RC shows 6, 30, 60, 90, 120, 150, 180 and 210. Work buttonholes using the BX/LX lock setting, manually moving the pushers to lower and upper WP as necessary.

TO MAKE UP

Neaten all loose ends. Carefully block and press to the correct measurements, taking care not to over press tuck rib patterns. Mattress stitch or back stitch shoulder seams.

Set in sleeves. Join side and sleeve seams. Using mattress stitch, sew on button and buttonhole bands, using markers to match them for length. Start at the bottom centre front, and sew to centre back. Unravel any excess band. Bind off using a tapestry needle, and join bands neatly. Gently press all seams on the wrong side. Sew on buttons to correspond with buttonholes.

SIZES
To suit chest 91-96[101-106:111-116]cm.
Finished measurement 112[120:128]cm.
Length 68[70:72]cm.
Sleeve seam 54cm.
Figures in square brackets [ ] refer to larger sizes; where there is only one set of figures, this applies to all sizes.

MATERIALS
Many A Mickle 4 ply Slub Cotton
1 x 500g cone in MC.
1 x 200g cone in each of A and B.
1 x 250g cone in C.

MAIN TENSION
30 sts and 35 rows to 10cm measured over Fair Isle patt after washing, drying and steaming (tension dial approx 8). Tension must be matched exactly before starting garment.

ABBREVIATIONS
See page 27.

NOTE
Knit side is used as right side.
Measurements given are those of finished garment and should not be used to measure work on the machine.

PUNCHCARD PATTERN
Punch card before starting to knit.

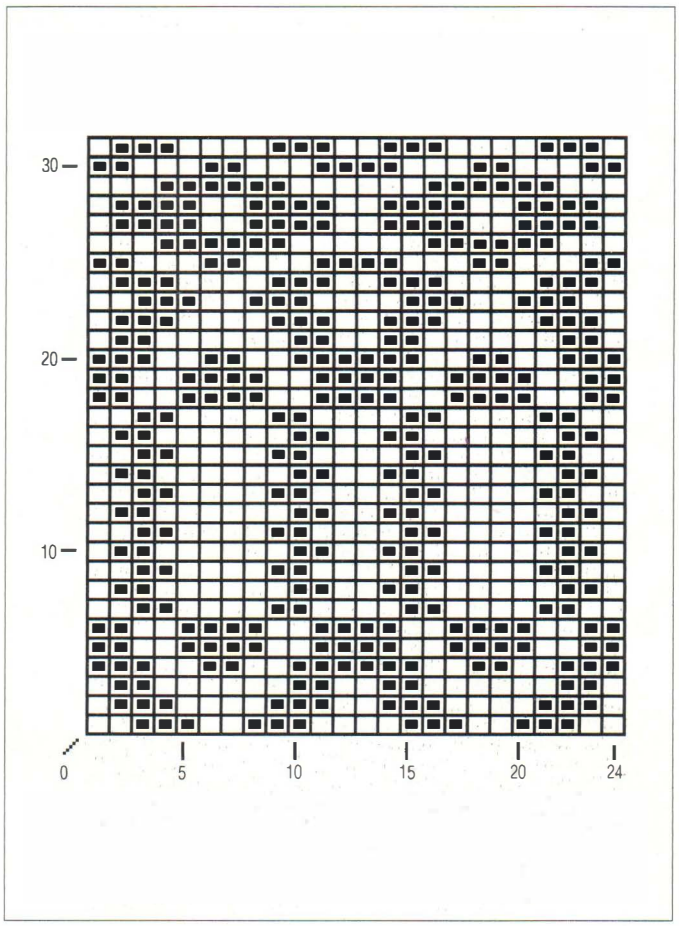
PATTERN NOTE
Pattern worked in Fair Isle throughout, changing colours in both feeders as follows:

Feeder 1/A	Feeder 2/B	Rows
MC	A	6
B	C	11
MC	A	6
MC	C	8

Repeat these 31 rows throughout.

BACK
With RB in position set machine for 1x1 rib. Push 170[182:194] Ns on MB and corresponding Ns on RB to WP. Arrange Ns for 1x1 rib. CAL. Using MC cast on and K3 tubular rows. Using T1••/T1••, K29 rows. Insert punchcard and lock on first row. Set carr to select/memorise for patt and using MT, K1 row. CAR.
RC000. Release card and set carr for Fair Isle, start and work in patt (see patt note) throughout. K until RC shows 126[130:134]. Place a marker at each edge.
Set RC at 000. K until RC shows 82[86:90]. Note patt row and position in colour sequence.

SHAPE NECK AND SHOULDERS
Using nylon cord, K 58 sts at centre and all Ns to L by hand, taking Ns down to NWP, cont over rem 56[62:68] sts for R side. Set carr for HP and K 1 row. Push 1 N at neck edge to HP on next and every foll alt row 4 times in all. *At the same time,* when CAL (CAR for L front) push 13[15:16] Ns at opposite (shoulder) edge to HP on next and every foll alt row 3 times in all. RC 89[93:97]. Set carr for st st. Push 39[45:48] Ns at opposite side to carr to UWP and using A[B:B] K1 row. WK over rem 52[58:64] (shoulder) sts.
CAR. Reset punchcard to noted row. Unravel nylon cord over 56[62:68]sts nearest carr bringing Ns down to WP. Set carr to select/memorise for patt without K and take to L. Reset RC at 82[86:90]. Set carr for patt and keeping colour sequence correct from noted position, complete L side to correspond with R.
Unravel nylon cord over rem sts, bringing Ns down to WP. WK over rem 58 sts.



FRONT
Work as given for back until RC shows 58[62:66] after placing armhole markers.

SHAPE NECK
Note patt row and position in colour sequence. Using nylon cord, K 30 sts at centre and all Ns to L by hand, taking Ns down to NWP, cont over rem 70[76:82] sts for R side. Set carr for HP and always taking the yarn around the first N in HP, push 3 Ns at neck edge to HP on next and every foll alt row 2 times in all, K1 row. Push 2 Ns at neck edge to HP on next and every foll alt row 3 times in all, K1 row. Push 1 N at neck edge to HP on next and every foll alt row 6 times in all. *At the same time*, when RC shows 89[93:97].

SHAPE SHOULDER
Keeping neck shaping correct, push 13[15:16] Ns at opposite (shoulder) edge to HP on next and every foll alt row, 3 times in all. K1 row. Push all Ns at shoulder edge to UWP and set carr for st st. Using A[B:B] K1 row. WK over rem 56[62:68]sts.
CAR. Reset punchcard to noted row. Unravel nylon cord over 70[76:82] sts nearest carr bringing Ns down to WP. Set carr to select/memorise for patt without K and take to L. Reset RC at 58[62:66]. Set carr for patt and keeping colour sequence correct from noted position, complete L side to correspond with R. Unravel nylon cord over rem sts, set carr so HP Ns will K and WK.

JOIN SHOULDER SEAM
Push 52[58:64] Ns to WP. With right side facing, hang one back shoulder evenly on to Ns pushing sts behind latches. With wrong side facing, pick up sts from corresponding front shoulder and hang evenly on to Ns, placing sts in N hooks. Manually pull sts from front shoulder through back shoulder sts. Using T10 and A[B:B] K1 row and cast off using latch tool.

NECKBAND
Push 150 Ns to WP. With right side facing, pick up neck edge and hang evenly on to Ns. Using MC and MT, K2 rows. With RB in position transfer sts for 1x1 rib. Drop RB, hang comb and return RB to WP. Weight evenly. Using T1••/1••, K9 rows. Using T2/2, K11 rows. Transfer sts to MB. Using MT-1, K3 rows and WK.
Join remaining shoulder seam as before.

SLEEVES
Push 90 Ns to WP. Using WY and MT, cast on and K a few rows ending CAL. Insert punchcard and lock on first row. Set carr to select/memorise for patt and using MT, K1 row. CAR.
RC000. Release card and set carr for Fair Isle, start and work in patt (see patt note) throughout. K4[3:3] rows. Inc 1 st at each edge of next and every foll 5th[4th:4th] row 33[24:39] times in all. K0[4:0] rows. Inc 1 st at each edge of next and every foll 5th row 0[12:0] times in all. 156[162:168] sts. K until RC shows 172 and WK.

CUFFS
With RB in position set machine for 1x1 rib. Push 79 Ns on MB and corresponding Ns on RB to WP. Arrange Ns for 1x1 rib. CAR. Using MC cast on and K3 tubular rows. Using T1••/T1••, K30 rows. Transfer stitches to MB. With wrong side facing, pick up sts from below WY and hang on to Ns, dec evenly along the row. Using MT, K1 row. Using T10, K1 row and cast off using latch tool.

JOIN SLEEVES
Push 156[162:168] Ns to WP. With right side facing, pick up armhole edge — shoulder seam to centre '0' and hang evenly on to Ns between markers, sts behind latches. With wrong side facing, pick up sts from below WY at top sleeve and hang evenly on to same Ns, in hooks. Manually knit sleeve sts through body sts. Using T10 and B, K1 row and cast off using a latch tool.

TO MAKE UP
Wash, dry, block and steam to correct measurements. Join side and sleeve seams. Fold neckband in half on to right side and finish by back stitching through last row worked in MC. Join neckband seam.

BOOKS BYTES & STITCHES

Val Slater discovers some books on beads which might provide further inspiration on this month's theme; reviews the latest pattern collections, design and stitch pattern inspirations (and she calls this work!)

BEAD EMBROIDERY

This is the title of a new book by Valerie Campbell-Harding and Pamela Watts. The beautifully clear colour pictures and black and white technique illustrations positively made my fingers itch to have a go! Although written with embroiderers in mind, a great many of the ideas, patterns and techniques could be used on knitwear.

The first chapter is simply entitled 'Beads' and describes many of the different types available and then goes on to give lots of ideas and easy techniques to make and/or decorate your own beads (imagine making your own beads and buttons for a garment — talk about exclusivity!). Basic equipment for bead work of different kinds is described and illustrated in the second chapter, whilst the next topic is 'Colour' — including colour fastness, painting and dyeing beads, colour effects and designing with beads.

You might think that there is only one basic way to sew on a bead, but the 'Sewing Beads' chapter is quite a revelation. From applying tiny bugle beads to free chains of round ones; short cut threadings and methods for different bead pattern arrangements through to combining actual embroidery stitches themselves in with the bead stitching — all the ideas and techniques are here.

Couching techniques can be very practical on knitwear, so this section is of special interest. However, chapters entitled 'Beads and Meshes' and 'Trapped Beads' have equally relevant and fascinating ideas. If you get the bead bug, then you might well enjoy weaving with beads (easy to do with wonderful results — which could be used as motifs on knitwear — I've enjoyed this occupation in the past). The project suggestions in this chapter are both tempting and wearable. Finally in 'The Finishing Touch' there are some gorgeous suggestions for fringes, tassels, braids and trims.

If you enjoy using surface decoration on your knitwear and/or enjoy dabbling in other textile-related crafts, then I'm confident that you would enjoy this book. It should be available now in your local book shop (£17.99). If you have any difficulty in finding a copy, then contact the publishers: B.T. Batsford Ltd, 4 Fitzhardinge Street, London W1H 0AH Tel. 071-486 8484.

BEADWEAVING

As I have already mentioned, I have found this a rewarding craft in the past, so couldn't resist taking a peek at a new book on the subject. *Beadweaving — New Needle Techniques and Original Designs* by Ann Benson and published by Sterling/Chapelle, covers a diverse range of techniques. From simple needle threading and braids, fringes and jewellery on to more complex projects.

There are lots of patterns and ideas for small motifs, many suggested as jewellery ideas, that could be worked as free motifs to be appliquéd on to a special evening sweater. Some of the fringed pin designs would make beautiful epaulettes on a special jacket (knitted in mohair or even silk, depending on its final purpose). I suspect that if this book formed part of the Club library, it could develop a fond following very quickly! My copy arrived via a Book Club I belong to, but you should be able to find a copy in your local book shop now.

SUMMER THEMES FROM THE ZODIAC

We reviewed some designs recently from a new company called 'Brookville Design' who have just released their first pattern booklet *Water Signs*. Pisces, Cancer and Scorpio are the featured signs, which have been translated into borders, repeating Fair Isles and bold motifs. The motifs require an electronic machine — or could be worked using an intarsia carriage, but the remainder of the designs are suitable for punchcard machines. As well as the variety of stitch designs, a set of five garments plus a drawstring swimming bag and earrings are included as full patterns. All the patterns use readily available yarns, such as Bramwell and Denys Brunton 4 ply acrylics, Forsell Shamal and Yeoman Cannele Cotton. Instructions are clearly written — designs are scaled so that they can be traced directly on to a mylar sheet and there are full measurement diagrams. The pattern book is ring bound — making it easy to use — with colour photographs of the garments on the front cover. However, it is the original, short float, complex (looking, not complex to knit) stitch designs themselves which form the chief attraction and despite the title, this is not just a book of patterns for someone with the appropriate Zodiac sign. To obtain the book, or for further details of other titles, send an SAE to Brookville Design, Brookville, 39 Quilter Road, Felixstowe, Suffolk IP11 7JL.

NEW GARTER CARRIAGE COLLECTIONS

Two new offerings from Elaine Cater and Caroline Nelson for the garter carriage should prove very popular. *Baby Collection for the Garter Carriage* has quite a range of mix and match outfits to fit from a 41cm through to 56cm (for most) chest. An unusual hooded sleeping bag is worked entirely in garter stitch and then edged with borders of Fair Isle elephants. This pattern is adapted for daywear, so there is a matching cardigan and helmet and plain trousers trimmed with elephants. Shown in traditional colours is a front opening all-in-one with a garter stitch yoke and matching hat and a pretty dress and cardigan (both in all-over garter stitch and trimmed with satin roses).

Further practical daywear is offered in a dungaree, sweater and hooded duffle set which comes complete with matching socks. For special occasions there are long and short christening dresses with matching bonnets. This collection is priced at £3.95 (+40p p&p).

Simply Garter Stitch is a book about the garter carriage which was inspired by the range of questions knitters have asked Elaine and Caroline when meeting them at shows and club events. All the current models (machines and garter carriages) are covered, so if your model requires a specific action in order to do something (such as changing patterns whilst the garter carriage is working) you can be sure that precise instructions and background information is in this book.

Whether you are a novice garter carriage user or more experienced, you are likely to find out something new about this accessory. The basics are covered in some detail, for instance shaping information contains sections on increasing with the garter carriage; increasing more than one stitch; decreasing; using the stitch cams; increasing or decreasing along the row and decreasing and knitting downward as well as specific sections on casting on and off under different circumstances. A section entitled 'Time Saving Ideas' could be very welcome to the more impatient knitter! Following on from the basics are illustrated techniques and patterns for combining hand tooled effects, such as cables, bobbles and surface decorations with garter stitch. More techniques and stitch patterns are given for garter stitch combinations with weaving, Fair Isle and lace. A comprehensive 'Problems and Trouble Shooting' section completes the technical information. However, this is not just a book of techniques; in order to encourage you to make good use of any newfound knowledge there are six completely new stitch pattern and four new garment designs. Garment patterns are graded from the simplest to the more advanced and include a plain raglan tunic with a dramatic collar, cuff and welt design; a patchwork tunic, a 'V' necked sweater and a cardigan jacket. To ring the changes even further five of the stitch patterns are interchangeable so that three of the garments can be knitted using any of them. Priced at £4.95 (+40p p&p) this is excellant value for any garter carriage owner. An accompanying disc is also available for the Brother disc drive (£3.50 + 60p p&p). To order, or for further information about the range of books and patterns available, write to Elaine Cater, 29 St Leonards Road, London SW14 7LY.

BASICS WITH CLASS

The Basic Collection by Ann Brown was well received at a show I attended earlier this year. If you read basics as being plain and boring, think again! Ann's classic styles suit a wide range of 'smart' occasions — from daywear to the office, through to a special suit for a wedding (just choose appropriate colours for each event and the same patterns would work for both situations!). The collection is worked in Forsell's 4 ply wool and over a generous size range — to suit busts 32-48 inch and hips 34-50 inch.

A plated, pleated skirt; a smart woven jacket and waistcoat; a woven straight

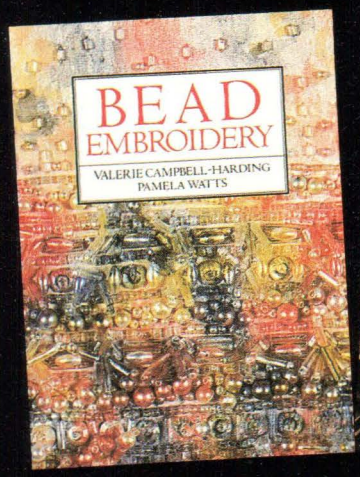
skirt with a kick pleat and a rippled waistcoat form the collection. There are optional sleeves for the last waistcoat, so you get the impression of separates with the neatness of wearing an all-in-one garment. Garments can be co-ordinated as desired and skirt lengths adjusted to suit the wearer. *The Basic Collection* costs £5.50 + 60p p&p and is available from the address below.

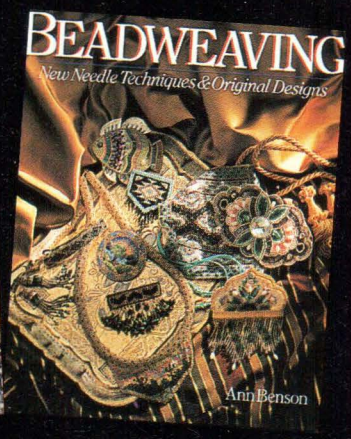
If you have a need for smart suits, then many of Ann Brown's pattern could be appropriate. Garments from her *Posh Frocks — Suit Collection* were featured on the catwalk at the aforementioned show and during Ann's talk, one top was modelled back to front! Funnily enough, no-one in the audience realised until Ann started to laugh — now there's versatility for you! The *Suit Collection* contains patterns for eight suits, with summer and winter as well as dressy evening designs amongst them. Full details of Ann's 'Posh Frock' designs (including her new ones for Passap/Pfaff) are available by sending an SAE to Ann Brown, 35 The Links, Whitehill, Bordon, Hants GU35 9HB.

FROM HORSES TO STENCILS

If you have a horse lover amongst your family or customers, then you might be glad of a copy of *Horses — Charted Designs* by Celeste Plowden. Styles of designs range from a medieval sampler scene to trotting horses; a palamino to unicorns and Icelandic ponies to rocking horses. There are 32 different charts in all, some suitable for small motifs or borders, others encouraging translations into scenic intarsia pictures. The charts used are square, so you may want to add in an additional row here and there to keep your knitting in proportion. A small front section gives ideas and techniques for using the designs in a variety of formats, including cross stitch and tapestry as well as knitting. Priced at £3.95 this book should be available from your local Dover stockist — if you have any problems finding it, then contact Emma Dawson, Constable & Company Ltd, 3 The Lanchesters, 102 Fulham Palace Road, London W6 9ER Tel. 081-741 3663.

By now, you may well be familiar with the different uses that machine knitters can make of printed stencil designs (scanning into a computer; tracing on to a mylar sheet; gridding for a punchcard design — or simply painting and colouring on to a garment) and two more books from Dover include seasonally appropriate motifs. *Early American Cut and Use Stencils* contains 54 different stencil pictures, motifs and borders ranging from natural stylised and floral themes to sea shells, birds — even a coach and horses. *Country Design Cut and Use Stencils* contains lots of designs for motifs, repeating and border designs — some with a fashionably patchwork look to them. Fruits, birds and stylised geometric borders and lots of florals are the main themes. Both books should be available from your local stockist (contact Constable as above in case of difficulty).

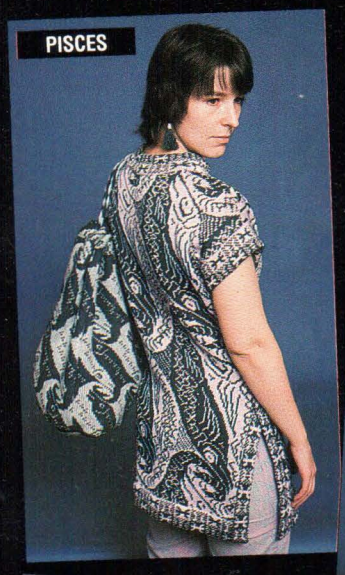


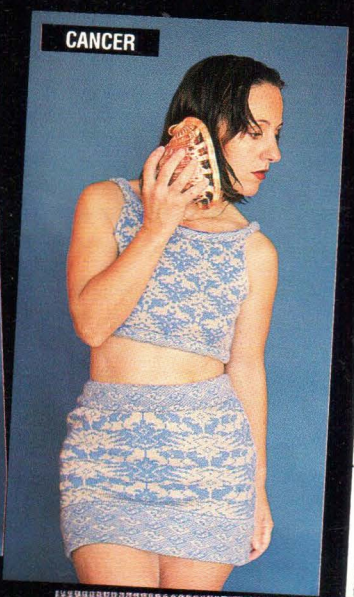


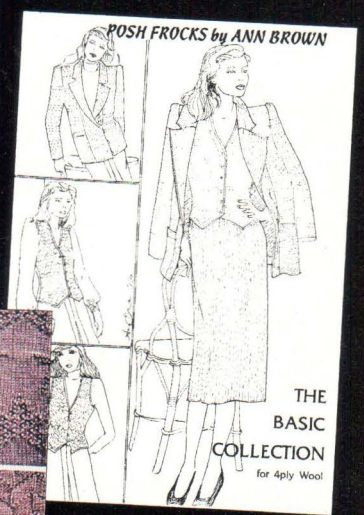
JACQUARD FOR JAPANESE MACHINES

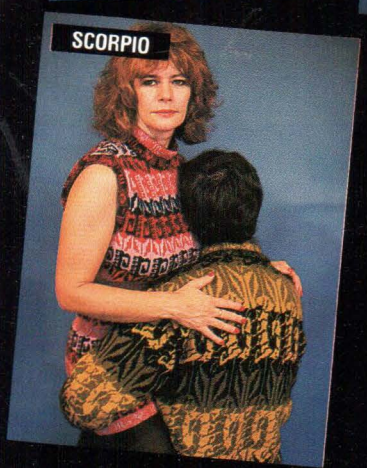
With a sub-title of *Working Notes*, this book from Angela Gordon looks at double bed jacquard for Brother and Silver Reed machines. The colour changer and yarns are discussed and then, for the newcomer to this technique, Angela has provided instructions for a sample to knit to accustom you to the equipment and techniques.

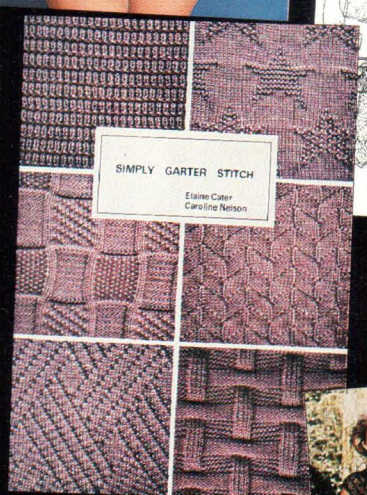
A section on 'Watchpoints' may well contain the answer to any queries or small problems you might encounter and the description of the main types of jacquard fabric could make sense of some of the fabric descriptions you've heard. Step by step instructions are given for Brother and Silver Reed machines for the jacquard knitting and equally clear explanations of designing and colour separating two and three colour designs are also given. To help you put your new found techniques to good use Angela has included

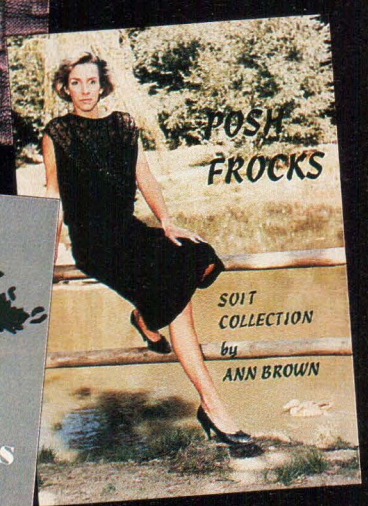


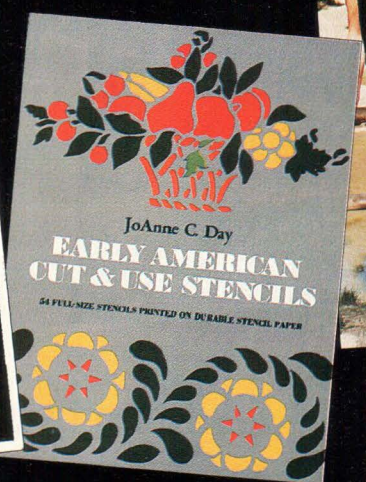












instructions for a two-coloured bird's-eye jacquard jacket in medium and large sizes. The pattern is clearly written and contains specific instructions for Brother and Silver Reed machines where the actions they should take differ slightly. The pattern given is suitable for punchcard and electronic machines.

For knitters with DesignaKnit or Brother PPD there is an accompanying disc option. The DesignaKnit disc contains 15 two-colour, 10 three-colour and 10 four-colour patterns, two sweater patterns in two-colour jacquard and one in three-colour jacquard (necklines shaped using cut and sew). The disc for Brother drives contains 15 two-colour, 9 three-colour and 9 four-colour patterns — the disc memory being insufficient to include the colour separated cut and sew designs.

The book costs £4.50 and the disc (specify format when ordering) £5.95 — prices included p&p — both can be obtained from Angela Gordon Knitwear, 29 St Helens Road, Sandford, Wareham, Dorset BH20 7AX.

ILLUMINATION

A series of stitch pattern design books and garment patterns from a new designer, Belinda Tuite are very interesting. The stitch pattern books — one for 24 stitch punchcard designs and the other (Volume 1) containing 24 stitch and electronic sized patterns are both called *Illumination*. Their sub-

title *The Ornate Decoration of Writings* hints at the style of designs within. They are based on the decoration (not the writing itself) used as ornamentation on old manuscripts and religious works. The resultant patterns have an affinity with (but are not necessarily the same as) Celtic style motifs and borders. Inspiration has been drawn from the sixth through to the fifteenth century, so there is quite a variety — the amazing thing is that all of the patterns look wonderfully fashionable used on today's knitwear!

Illumination 1 is the title of a raglan sleeved tunic design with a deep ribbed neck, which features several bold Fair Isle motifs designed for electronic machines. *Illumination 2* is a drop shoulder tunic which incorporates distinctive Fair Isle borders with lace patterning for an all-over pattern. Distinctive and original, Belinda shows a wonderful talent for design and I look forward to seeing more of her work in the future. However, I think that these garment designs would be most successfully completed by knitters with some experience (novice knitters could, however, readily enjoy and use the stitch pattern books).

The stitch pattern books cost £3.95 each (+ 30p p&p) and the garment designs cost £1.00 each (+25p p&p) and all items are available direct from Belinda Tuite, The Cabin, The Narth Road, Near Monmouth, Gwent NP5 4AG Tel. 0600 860440.

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BUTTON ART

Millefiori button making techniques presented by Sue Smith of Baboushka Buttons

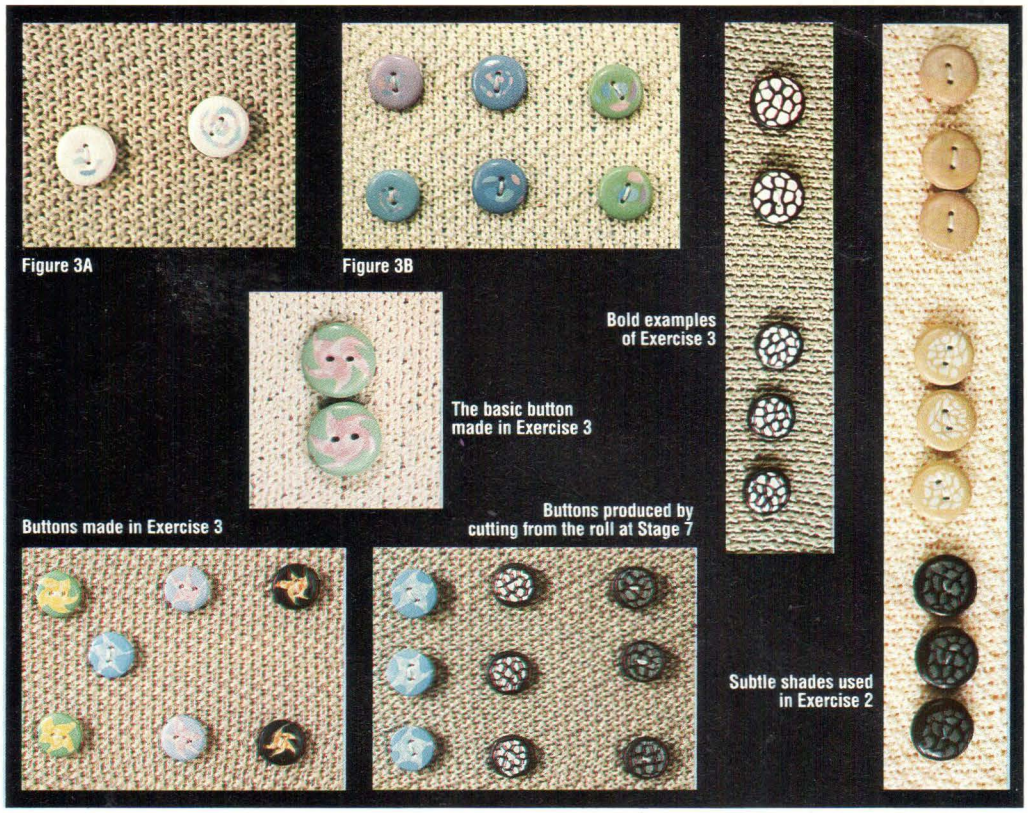
Figure 3A
Figure 3B
Bold examples of Exercise 3
The basic button made in Exercise 3
Buttons made in Exercise 3
Buttons produced by cutting from the roll at Stage 7
Subtle shades used in Exercise 2

As an introduction to Millefiori, here are some simple exercises, which can be used to create interesting and unusual buttons. If you have any odd pieces of clay, now is the time to unearth them and begin practising.

EXERCISE 1

Materials: ⅛ block of white clay. Small portions of five other colours or shades of colour.

1 Knead the clay until soft.

2 Using your rolling pin, roll out the clay into a rectangular shape approximately 2mm thick. Cut to size required (Figure 1).

3 If the clay adheres to the working surface, slice underneath with a knife to release the clay before proceeding to the next stage.

4 Knead the remaining colours individually until soft. Roll into cylindrical shapes. They need not be of the same diameter, but should all be 25mm in length.

5 Lay the rolls across the rectangular piece of clay, and roll the clay carefully into a cylindrical shape (Figure 2).

6 Roll the cylinder evenly to the required size. Slice both ends off the roll to reveal the pattern you have created.

Now either:

7 With your knife, slice off equal

Needlepoint

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From the publishers of Needlework comes a brand new magazine, Needlework's Needlepoint. Explore the world of canvaswork embroidery and delight in this age-old craft that combines easy-to-stitch canvas with the jewel-bright colours of wool and embroidery yarns. There are a host of projects for you to stitch, each one with clear charts and step-by-step instructions.

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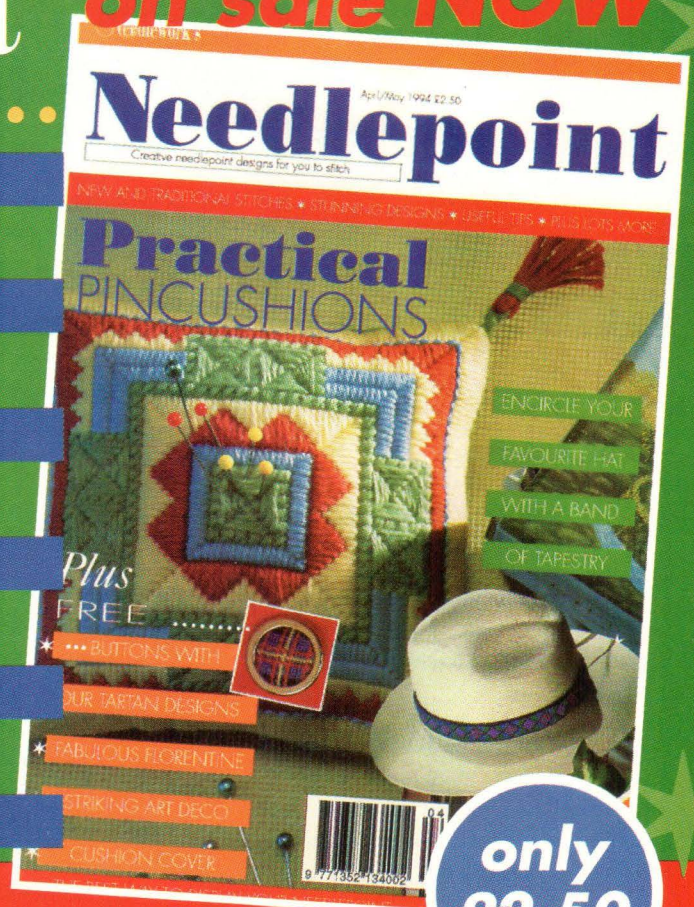

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thicknesses of clay and transfer immediately to a piece of foil. If the clay is misshapen, push back into shape with the modelling tool. Smooth gently with fingertip.

or:

8 Slice off equal thicknesses of clay. Transfer to a piece of foil. Press or roll buttons to 4mm thickness. (See April issue — 'making a simple press'). Use your cutter to trim the button. Carefully peel away waste clay.

9 Make the buttonholes. Do not remove the foil. Place directly on to a baking tray, and harden in the oven following the manufacturer's instructions carefully.

The resultant buttons are shown in Figures 3A and 3B.

The main object of this exercise is to ensure as far as possible that the individual pieces of clay have adhered to each other completely. If they haven't, air pockets will be created. This will be obvious when the roll is sliced to make buttons, or perhaps during hardening, when it could cause bubbling on the surface.

SOME DO'S AND DON'TS

If you are proceeding with Stage 7, and the clay is too soft to work with, leave your work in an airtight container in a cool place for about half an hour — or even overnight.

When working with several colours, clay residue on your hands can transfer to your work and spoil it. Frequent hand scrubbing and a good hand cream is a must for me. It is obviously necessary for the work surface, rolling pin and everything you use to be squeaky clean and free from dust, but no matter how careful you are, unbaked clay seems to act as a magnet for any small fibres or dust particles. Try removing the offending fluff or fibre by nudging it gently with a soft piece of clay that has been rolled between your fingers to form a point. It sometimes works!

If you are searching for ideas for buttons and inspiration is lacking, try browsing through a book about shells. Although we can't re-create the beauty and intricacy of nature (well I can't), we can have fun creating our own designs whilst keeping the originals in mind. The following exercise is a very simplified version of a pattern found on a cowrie shell.

EXERCISE 2

Materials: ¼ block anthracite.
⅜ block pearl.

1 Divide the block of anthracite clay into three equal parts. Knead two parts together until soft. Roll into a rectangle 2mm thick. Cut to required size (Figure 4). Keep the remaining portion on one side until required.

2 Divide the 'pearl' clay into three equal parts. Put one part aside until required. Take the remaining two portions of clay and knead them together until soft. Roll into a cylinder approximately 7.5cm long. Divide into three equal lengths.

3 Cover each roll with the anthracite coloured clay (Figure 5).

4 Roll each piece evenly until it measures 14cm (approx). Trim 1cm from each end. Divide each roll into 4cm lengths. You should now have nine equal lengths of clay.

5 Position as illustrated (Figure 6).

6 Take the portion of pearl clay that is left, and roll eight thin cylinder shapes. Each must be 4cm in length. Position as illustrated (Figure 7).

7 Cover the whole with a thin layer of the remaining anthracite clay (Figure 8). Roll and squeeze the clay together gently and evenly. Roll to form a cylinder.

9 Roll to the required size. Slice a small piece from each end to reveal a pattern.

10 Proceed as for Exercise 1 from Stage 7 or 8.

Finally, why not try a Star Fish?

EXERCISE 3

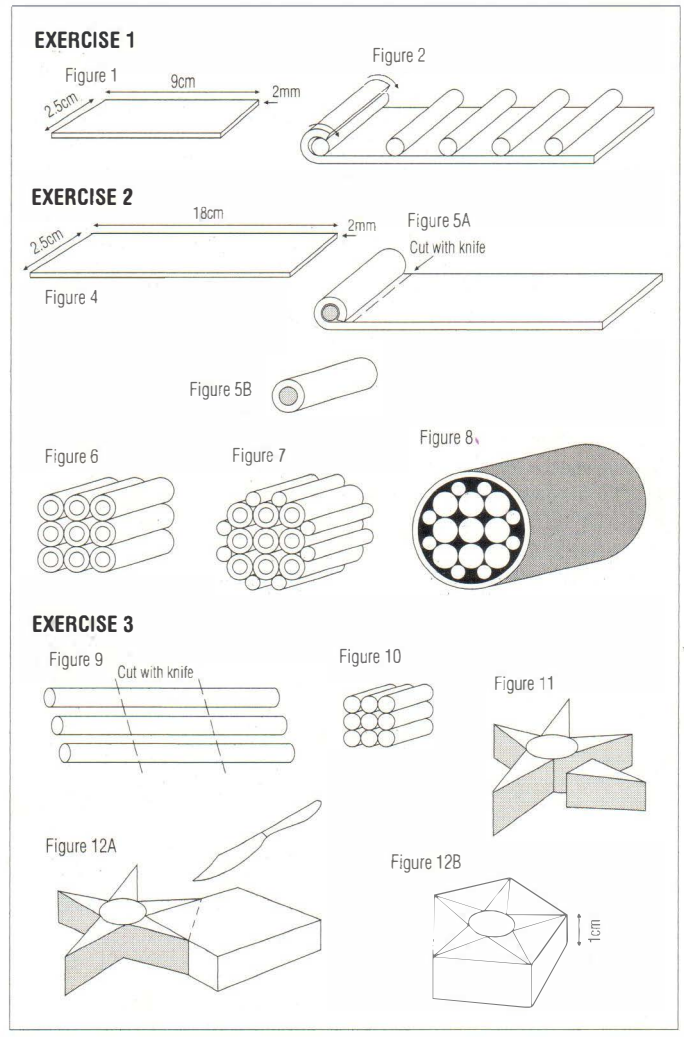
Materials: ⅛ block of 3 shades of pink.
¼ block of green.

1 Prepare the clay by kneading until soft.

2 Roll the three shades of clay into equal lengths (approximately 9cm).

3 Lay each roll side by side. Divide into 3cm lengths (Figure 9).

4 Position rolls together as illustrated (Figure 10).



5 Squeeze clay together gently and evenly.

6 Roll into a cylinder approximately 15mm diameter.

7 Slice ends away to reveal pattern.

8 Cut 3cm from cylinder and roll evenly until the diameter measures 1cm (approx). From this roll cut six pieces all 1cm in length.

9 Cut five of the pieces into triangle shapes, and assemble as illustrated to form a star (Figure 11).

10 Roll green into a rectangle 1cm thick. Use to 'block in' pattern as illustrated (Figure 12). (The shape can be thicker, but I would recommend starting with 1cm).

11 Squeeze shape together. Roll to form a cylinder approximately 1.5cm diameter. Slice off ends to reveal pattern.

12 Proceed as in Exercise 1 from Stage 7 or 8. There should be sufficient clay to repeat this process.

Please note: When hardened the buttons are hand washable in temperatures not exceeding 40 degrees C, but they cannot be dry cleaned.

Safety note: In common with all small objects, care should be taken with very young children.

If you like the look of individual buttons, but can't see yourself making them, you'll be pleased to note that a range of individual styles can be obtained by mail order from Baboushka Buttons. Send an SAE to Baboushka Buttons, 42 Clarence Street, Lancaster LA1 3BB for details and prices.

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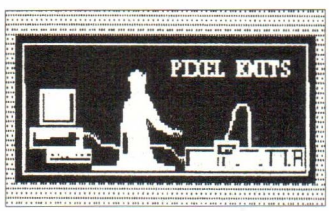
MKT

THE MACHINE KNITTER'S COMPUTER

Earlier this year we asked if anyone would like to share their computer experiences, knowledge, hints or tips with us. We have had several interesting responses to our request which we will be following up



Jack Hall of 'Pixel Knits' (based in Vancouver, Canada) starts the ball rolling with a short series this month — beginning with a basic but very important topic

MATCHING YOUR COMPUTER TO YOUR KNITTING DESIGN PROGRAM

There it is! Your shiny new personal computer, brightly coloured screen, mouse crouching ready for action and printer purring softly. The dealer said it would do everything you ever wanted and more. With bewildering speed screen after screen of ikons from the latest in 'do everything for you' program has been flashed before you.

At last ! Here's your new knitting design program. An attractively labelled set of diskettes, an inviting looking manual and the connecting cable down which will flow your own creations into your electronic knitting-machine. Now, meticulously following the manual, you gingerly insert the first diskette, type in all the right commands and press ENTER. Lights flash, disc drives whirr and words come and go on the screen.

Usually, joy of joys, the program is safely installed. Now you can breathe again. Follow the manual. Work like a beaver. Forget all about the family. Forget about time. Hours of meticulous work.

Oh! No! There's a WARNING in a RED panel on the screen.
INSUFFICIENT MEMORY. REMOVE SOME RESIDENT PROGRAMS

Or, no matter how you try to follow the manual, things don't happen 'as advertised'. Sequences just don't occur as described. Now what?

The phone rings or the FAX machine chatters at PIXEL KNITS. "But you said it only needed 550 KB and I've got 4 MB. It can't be short of memory ! There's lots there !"

"What do you mean 'Have I looked at the CONFIG.SYS file?' What's that? The dealer fixed everything up."

"Any TSR programs? I don't know what those are. I bought a package deal. Took it home, connected up, put in the discs and followed instructions. It all seemed simple. It worked."

"I've done something wrong. It must be me. Pressed the wrong key or something. Now I can't get out of the program. It's all stuck fast. What can I do?"

THE OLD STORY!

Sound familiar? It probably does to many of you. It's a bit scary. All that expense and anticipation. Now it doesn't work properly.

You're right. There IS a great big memory.

You're right. The dealer does know how to fix things up.

You're right. Those package deals are good value.

You're probably wrong. You probably didn't press any 'wrong' keys.

If you get mad at your new program you are only being human... but you are most probably kicking the wrong cat! Most of the knitting design programs work very well although they are very sophisticated. So what IS wrong?

Almost certainly the troubles lie in the way your SYSTEM is set up. The system is rarely defective. It only needs tuning to match the demands of the program — in this case your knitting design package.

The vast majority of owners of personal computers use them for writing, simple accounting tasks, filing, 'painting' and games. You, dear readers, belong to a small but very special group. You are privy to very sophisticated and complex programs which you use to create designs and make products. The needs of these programs and the knitting machines with which they work must be catered for when your PC SYSTEM is bought and set up. Few computer specialists would even recognise a knitting machine. Even fewer know of the sophisticated programs you use.

So "Don't shoot the programers. They've done their best!"

TAKE A LOOK AT THE BASICS

Here are some things to look for before installing a program.
1) Is that extra memory with all those MBs actually being used?
A computer normally uses only the first 640 KB of memory.
If the program calls for more memory you must:
1) Make more working space available in this 640 KB area.
OR * Move the program up into other parts of the memory.
2) Can the program get at enough information to run properly?
Sometimes as many as 20 files must be open at one time.
Some set-up procedures do not normally provide for this.
3) Is there storage room for the program AND many large designs?
Programs can occupy nearly 2 MB before you start creating work.
A really large 'fabric' can occupy 60 KB.
4) Is there a place to connect up to the knitting machine?
One SERIAL port must be available in your PC for this duty.
Sometime your mouse's tail is tucked into the only SERIAL port.
5) Do the port names match those called for in the set-up program.
Serial ports designated as COM1 and COM2 are usually specified.
6) Do the drive letters match those in the installation program?
Usually C: and A: are specified. Yours might use different names.
This article cannot deal in detail with Ways and Means to fix everything. (let the EDITOR know if you would like more). However, before you call in the computer wizards let's look at a few signposts.

READING THE SCREEN

A) During start-up of your computer the screen usually shows a lot of information about the system. Press the PAUSE/BREAK button once to 'freeze' the screen whenever you would like to read it.
Press again to continue with the start up.
Look for Memory Sizes, Drive and Port designations, Mouse information.
B) Use the CHKDSK command to see the capacity of the hard drive.
The same screen will tell you how much of the 640 KB memory is free.
C) Use the MEM (or MEM/PROGRAM) command to see how the memory areas have been allocated.
D) Use the DIR command to see what is hoarding space on the hard disc.
E) Look in the CONFIG.SYS file to see that enough FILES and BUFFERS are being set during start up.

Using simple DOS commands like these can tell you much about your PC without your needing a degree in computer science. Just comparing what your system has with what your program needs solves most problems.

Here's an extract from a MINIMUM specification we send to potential clients. A PC System with these minima will run even the most sophisticated knitting design program on the market today.
How does your pride and joy compare? Well ahead we would guess.

* PROCESSOR [CPU] — 8088 or later (e.g. 286/386 etc.)
* CLOCK SPEED — 8 MHz or faster.
* FIXED DISC — 3 MB or more FREE space on the hard drive.
* RAM (memory) — 550 KB or more CONVENTIONAL memory AVAILABLE.
* CONFIG.SYS file — FILES=20
— BUFFERS=10

Good luck and happy knitting.

THE COMPUTER TEXTILE DESIGN GROUP

If you enjoy using your computer, or would like to get more out of it, then you may well be interested in joining a group of like-minded users. The Computer Textile Design Group aim to promote the use and development of computer graphics in textile design. If you think this all sounds a little too advanced for you, let me assure you that their quarterly newsletter (included in the membership fee) seems to cater for a variety of levels and I've found it both interesting and useful.

News on new programs for painting and drawing and how they can be utilised for designing textile patterns (from blackwork embroidery to knitting); how certain functions of programs can assist in textile design — such as setting repeating factors, scaling designs etc — these are just a snippet of the topics covered in the last year. There is news of group meetings, lectures, classes and special events as well as program and related book reviews. The membership includes highly skilled textile artists, college lecturers, and hobbyists — textile interests cover (to date) the fields of embroidery, patchwork, quilting, lace, knitting, weaving, braid-making and fabric printing — the mixture of skills levels and interests blending extremely well in this new and exciting field!

Annual membership fee is £25.00 for a single person and £35.00 for a family. For further information and a membership form, send an SAE to Maggi Dunn, Membership Secretary, Wynnstay Cottage, Lamin Gap Lane, The Fosse, Cotgrave, Nottingham NG12 3HG.

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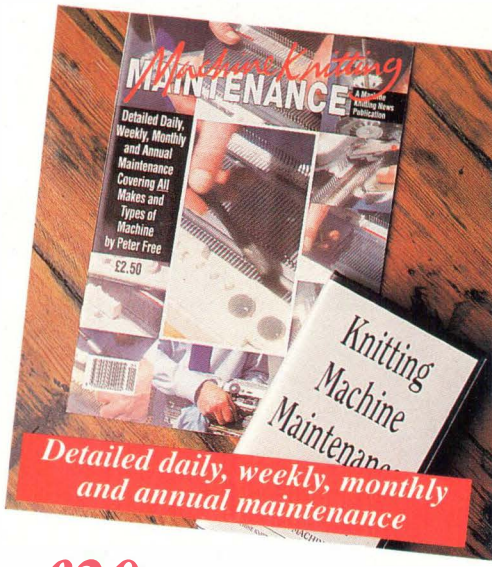
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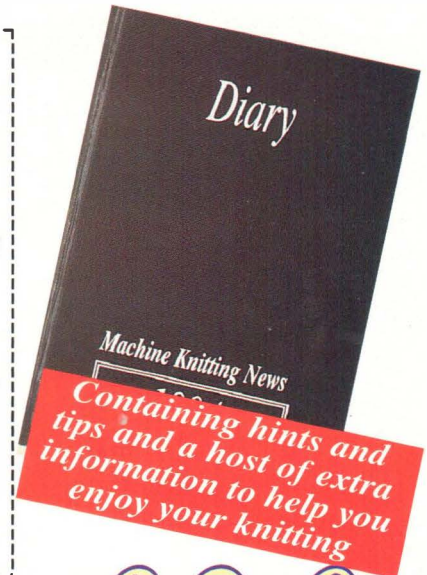

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A rather special anniversary cushion forms a delightful commemorative gift when worked as Betty Barnden suggests

SPECIAL OCCASIONS

Make a very special cushion to commemorate a special occasion and it will serve as a reminder of a wonderful day for a long time to come. This design can be easily adapted for other wedding anniversaries or birthdays, or even for a retirement present.

YARNS AND TENSIONS

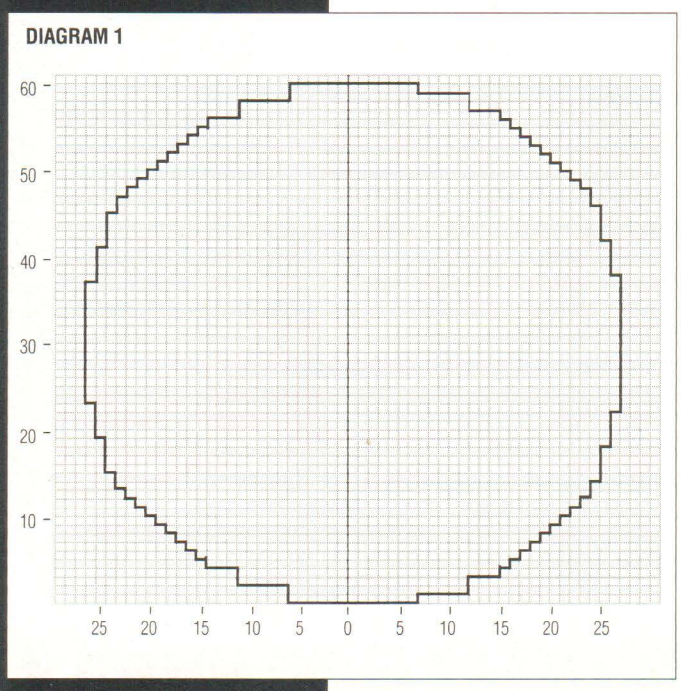
Several different yarns were used to make this cushion, including chenille, viscose and silky ribbon, to give a rich luxurious effect. The main yarn was four ply chenille and the knitted in contrast colour was a combination of four ply wool with a fine viscose thread in a matching colour. Double knitting wool was used for the Swiss darning and the crochet edge trim. Double knit silky ribbon yarn was used for the crochet centre trim.

It is quite an advantage to use a slightly heavier yarn for Swiss darning as this gives better coverage of the stitches, but four ply could be used if necessary.

It is also a good idea to knit a cushion cover at a fairly tight tension so that it will remain in shape when used; in this case, the combination of chenille and the two yarns used together for the contrast yarn was knitted at tension 8 over the rose pattern, which makes the fabric rather firmer than normal.

Only small quantities of the contrast colours are required, so have a look through your cupboard for pretty odds and ends which might be suitable.

DIAGRAM 1



COLOURS

For a Silver Wedding Anniversary, this design would look lovely in grey or beige, with white or cream roses and touches of pink (or blue) and silver. For a Ruby Wedding Anniversary, you could work the roses in shades of red on a cream or neutral background, with dark green leaves. You could also consider the colour scheme of the room where you expect the cushion to be used, and plan your colours accordingly.

ADAPTATIONS

The rose motif is designed for a 60 stitch electronic machine. If you have a 24 stitch punchcard machine, you could choose an all-over floral pattern for the square panels (as shown in the sketch) and decorate them with Swiss darning in a similar way. With any machine, you might like to use a Fair Isle pattern for the back of the cushion; measure a tension swatch in the usual way and adjust the stitches and rows given in the pattern to knit the back to the correct measurements.

Decide on the lettering you wish to use. You can use the alphabet used for the Wedding Sampler in the February issue as a guide, or make up your own letters, depending on the length of the words you wish to use. Diagram 1 shows the outline of the knitted centre circle, right side facing, and can be used to plot your message ready for Swiss darning. Position the lettering evenly at each side of the centre line.

You do not have to crochet the trims — use a lace frill instead — as in the sketch on page 54 — or dressing gown cord. However, if you enjoy crochet, you could work a shell or picot edging instead of the simple double crochet edge given below.

MACHINES

These instructions are written for standard gauge electronic machines — or punchcard machines if alternative stitch design used.

SIZE

Finished size to fit 46 x 46cm cushion pad.

MATERIALS

Col A Beige 4 ply Chenille, approx 250g.
Col B Primrose 4 ply wool, approx 50g.
Col C Primrose 4 ply wool wound with matching Viscose thread, approx 25g.
Col D Soft green double knitting wool (small amount for Swiss darning).
Col E Peach double knitting wool (as D).
Col F Gold double knitting wool, approx 50g for Swiss darning and crochet edge trim.
Col G Gold double knit Viscose ribbon yarn, approx 25g for crochet centre trim.
40cm long zip.
4.00mm crochet hook.

MAIN TENSION

30 sts and 40 rows to 10cm measured over st st using A (tension dial approx 7).
Tension must be matched exactly to meet measurements given.

ABBREVIATIONS

See page 27.

NOTE

Knit side is used as right side.
Measurements given are those of finished pieces and should not be used to measure work on the machine.

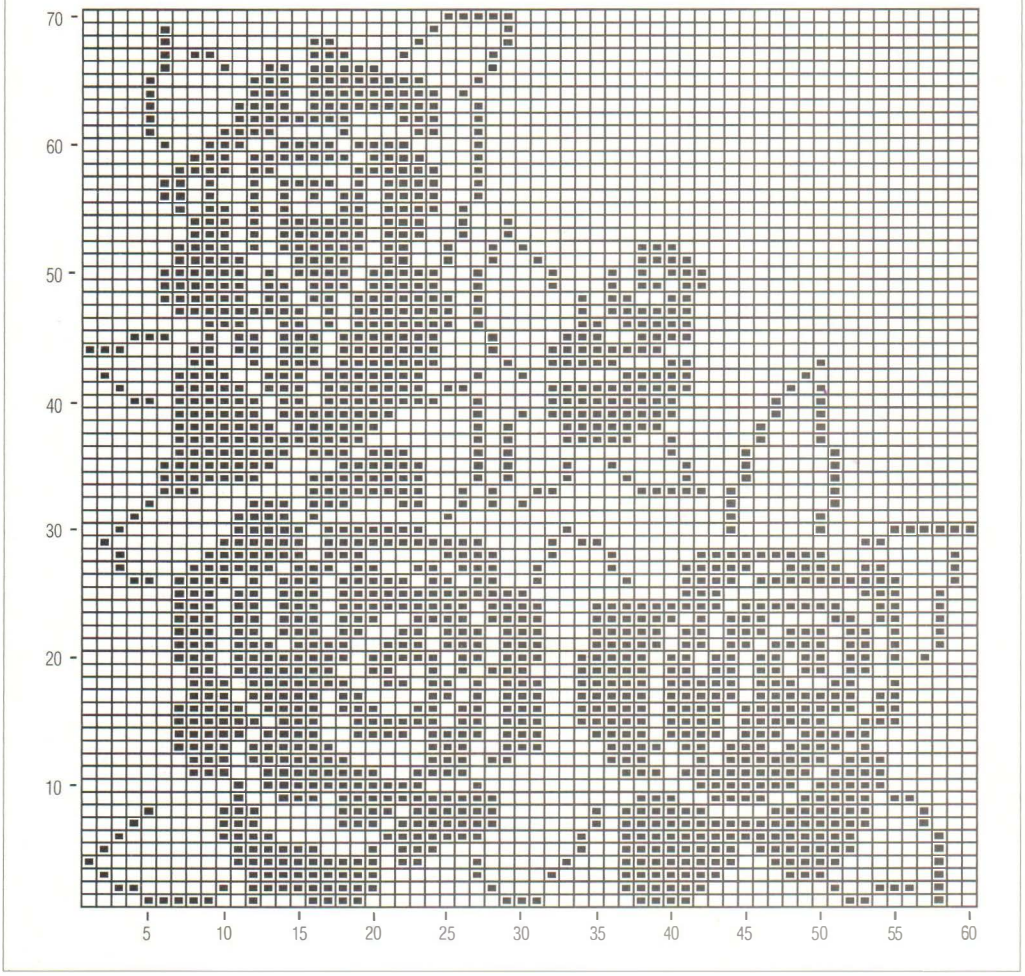
MYLAR/ELECTRONIC PATTERN

Mark mylar sheet or program pattern from mylar sheet pattern given before starting to knit.

PATTERN NOTE

Edge cams at 30 Ns L and R of centre '0' (i.e. L and R edges 30 Ns either side of '0').

MYLAR SHEET PATTERN



FRONT

ROSE PANEL

Work four alike

Insert mylar sheet/program patt on first row. Push 35 Ns to L and R of centre '0' to WP (70 Ns). Using WY, cast on and K a few rows ending CAR. Using A, work a crochet cast on from L to R. RC000. Using MT, K5 rows. Set carr to select/memorise for patt and K1 row. Set carr for Fair Isle and using MT+1 and A in feeder 1/A and C in feeder 2/B K until RC shows 76. Set carr for st st and using MT and A, K until RC shows 82. Cast off.

DECORATE ROSES

Swiss darn the panel using the embroidery diagram as a guide. Each panel may be embroidered differently if desired.

CENTRE CIRCLE

Push 6 Ns to L and R of centre '0' to WP (12 Ns). Using WY, cast on and K a few rows ending CAR. Using B, work a crochet edge from L to R. RC000. Using MT-1, K1 row. Cast on 5 sts at beg of next 2 rows. Cast on 3 sts at beg of next row. Cast on 3 sts at beg of and inc 1 st at end of next row. 29 sts. RC5. Inc 1 st at each end of next 7 rows. 43 sts. RC 12. Inc 1 st at each end of next and every foll alt row 5 times in all. 53 sts. RC 24. Inc 1 st at each end of next and foll 4th row. 57 sts. K until RC shows 42. Dec 1 st at each end of next and every foll 4th row 3 times in all. 51 sts. K1 row. RC 52. Dec 1 st at each end of next and every foll alt row 3 times in all. 45 sts. K1 row. RC 58. Dec 1 st at each end of next 8 rows. 29 sts. RC 66. CAR. Cast off 3 sts at beg and dec 1 st at end of next row. Cast off 3 sts at beg of next row. Cast off 5 sts at beg of next 2 rows. RC 70. Cast off rem 12 sts. *Note:* Diagram 1 shows the shape of this piece, right side facing. Pin out to an exact circle and press or steam to suit yarn used. Plot required wording and Swiss darn.

BACK

Push 138 Ns to WP. Using WY, cast on and K a few rows ending CAR. Using A, work a crochet cast on from L to R. RC000. Using A and MT, K until RC shows 184. Cast off.

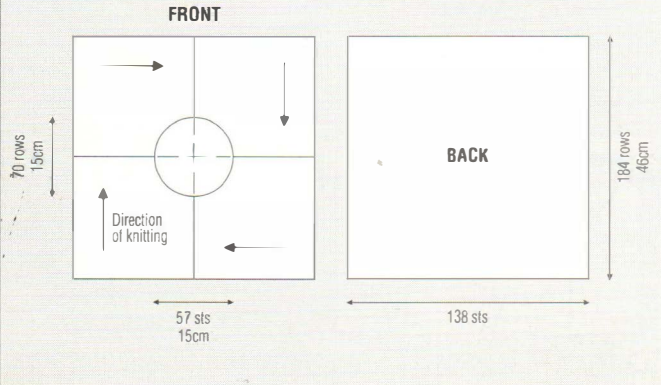
TO MAKE UP

Join 4 rose panels as shown in Diagram 2. Position circle at centre and sew down.

CENTRE TRIM

Using 4mm crochet hook and C, make approx 250 chain (ch) and turn. Work

DIAGRAM 2



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2 rows double crochet and fasten off. Trim should measure approx 120cm. Arrange around edge of centre circle to cover the join, with the ends tied in a bow as shown and sew in position.

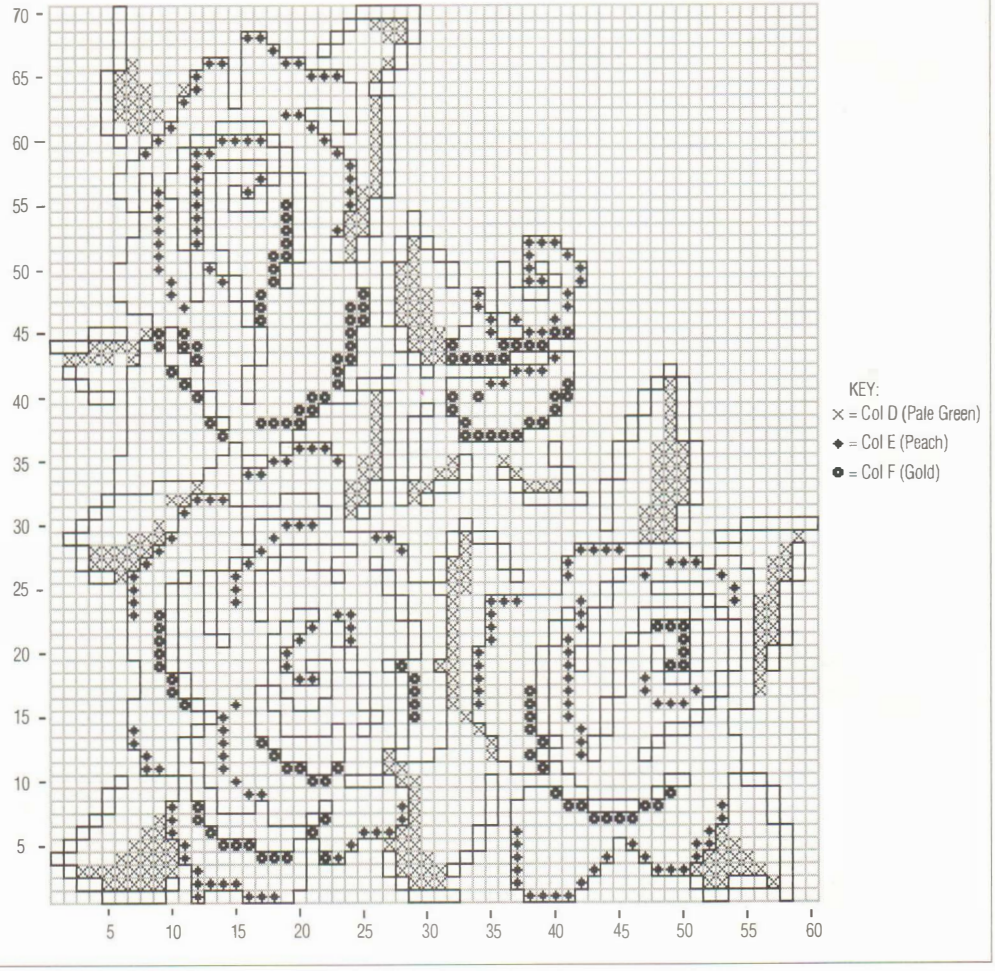
EDGE TRIM

Using 4mm crochet hook and F, with right side of front facing, work in double crochet all around the edge, making approx 90 sts on each side and working 3 sts in same place at each corner. Work 2 more rounds of double crochet, working 3 sts in same place at each corner on each round. Fasten off.

FINISH MAKING UP

Join back and front on 3 sides. Set zip into fourth side.

SWISS DARNING AND EMBROIDERY PATTERN



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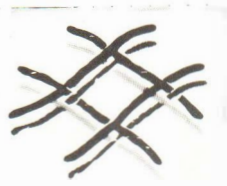

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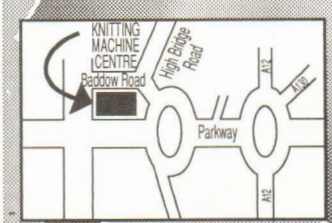

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Dates: 6th-26th May
Further details: Via address as above or Tel. 0443 682036

CLASSES AND WORKSHOPS

Bromley, Kent
Venue: Bromley Adult Education College, Kent
Course: 3 day workshop 'Ripple Fabrics' — tutor Susanna Lewis. Suitable for Brother single bed punchcard and electronic machines
Dates: Monday 6th-Wednesday 8th June
Further details: From the College Tel. 081-462 9184

Chippenham
Venue: Chippenham College, Cocklebury Road, Chippenham, Wilts
Course: Second ribber workshop — tutor Meg Tillotson
Date/Time: Saturday 23rd April 9.30am-4.30pm
Further details: Contact Mrs Heather Akers at the college address as above or Tel. 0249 444501

Cowbridge, S. Glam
Course: Knitwear Design Made Easy — tutor Viv Pain. During the one day workshop using quick and easy methods you will learn how to create garment shapes, stitch patterns and intarsia charts and add surface decoration including cross stitch to finished garments. Workshop suitable for both hand and machine knitters
Dates/Times: 18th May 10am-5pm; 21st May 10am-5pm
Facilities: Light lunch, plus morning and evening refreshments provided. Overnight accommodation available locally
Further details: SAE to M.K.C. PO Box 10, Cowbridge, S. Glamorgan CF7 7YY Tel. 0446 775715

Crawley
Venue: Knitmates, Crawley, W. Sussex
Courses: 1. Lecture/demonstration on 'Hand Decorating Techniques'.
2. Lecture/demonstration 'Designing and Knitting Electronically'
Tutor for both courses Susanna Lewis. For Passap/Pfaff machines
Dates: 1. Saturday 11th June. 2. Sunday 12th June
Further details: Contact Wendy Clark Tel. 0342 718575

Harlow
Venue: Harlow College
Courses: 1. Three day workshop on 'Ripple Fabrics' for Brother single bed punchcard and electronic machines — tutor Susanna Lewis.
2. Morning slide lecture by Susanna Lewis 'Lace and Lace-like Fabrics' (machines as 1)
Dates: 1. Wednesday 15th-Friday 17th June; 2. Saturday 18th June
Further details: Contact the college Tel. 0279 441288

Morley, Yorks
Venue: Joseph Priestley College, Morley, Yorks
Course: Three day workshop 'Advanced Jacquard' for Brother punchcard and electronic machines — tutor Susanna Lewis
Further details: Contact Jill Bedford Tel. 0532 535050

North Humberside
Venue: Howden Craft Centre, North Humberside (20 miles from York — near Junction 37 of M62)
Course: Three day workshop on 'Ripple Fabrics' for Brother single bed punchcard and electronic machines — tutor Susanna Lewis
Dates: Monday 20th-Wednesday 22nd June
Further details: Contact Pam Spooner Tel. 0977 684150

Preston, Lancs
Venue: Alston Hall, Longridge, Preston, Lancs
Courses: 1. 'Knit a Posh Frock' — tutor Ann Brown — spend 5 days learning the techniques and knitting the 'Posh Frock' design of your choice.
2. 'From a Cone to a Jacket in a Week' — tutor Kate Arklay. Beginners and intermediate students will, under Kate's guidance, make a multi-coloured jacket to include ridges, buttonholes in Fair Isle bands and ridges in Fair Isle sections. Intermediate to experienced students will make a woven jacket to include multi-colour weaving, shaping, buttonholes. All students will learn pressing and finishing techniques.
3. 'Intro to Design and Knitting a Summer Outfit' — tutor Kate Arklay. From the principles of design through to the finished outfit. Suitable for all knitters, you will knit a lightweight top with matching skirt.
4. 'Computer Knit and Design' — tutor Janet Spink. Learn about electronic programming on Brother machines; using the PPD and disc drive and the use of DesignaKnit
Dates: 1: 15th-20th May
2: 12th-17th June
3: 10th-15th July
4: 7th-12th August
Fees: Courses 1, 2 and 3 £298. Course 4 £325. £50 booking fee — for accommodation options contact Gert and Daisy Designs
Further details: — and Booking: Gert and Daisy Designs, Reyn'fel, 61 Toms Lane, Kings Langley, Hertfordshire WD4 8NJ. Tel. Ann Reynolds 0923 265373

Reading
Venue: The Central Library, Reading, Berks
Slide Lecture: am: 'My Three Hats' — lecture by Susanna Lewis, art and magazine work, teaching and writing, design methods and inspiration sources including electronic knitting and computers. pm: — lecture by Susanna Lewis 'Hand Decorating Techniques'
Date: Saturday 4th June
Further details: Contact Sheila Ryle Tel. 0628 28096

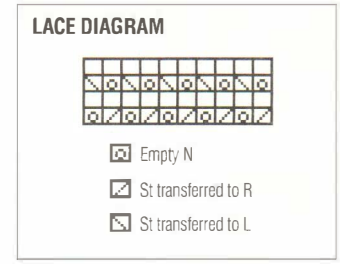
York
Venue: Askham Bryan College, York
Course: 'Designing Highly Textured Fabrics' for Japanese machines — tutor Susanna Lewis
Date/Time: Saturday 25th June pm
Further details: Contact Tessa Mendez Tel. 0904 410288

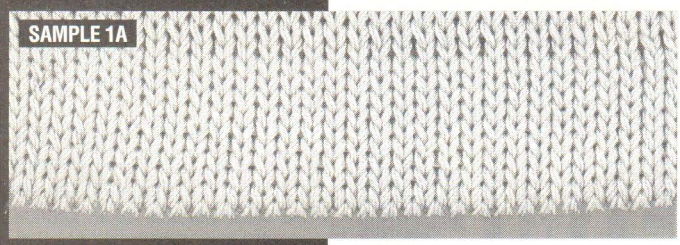
CLUBS

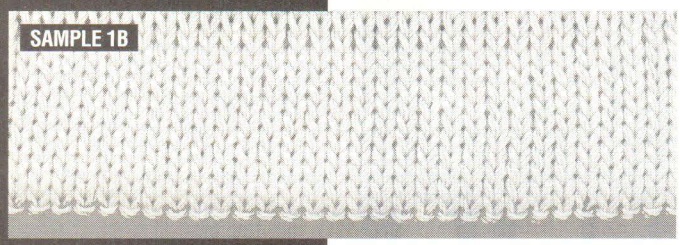
Leyland
Venue: Leyland Machine Knitting Club, The Royal British Legion Club, School Lane, Leyland
Highlights: Members at all levels; visiting speakers; demonstrations; technique discussions and library for patterns and accessories
Date/Time: 3rd Monday of the month at 8pm
Further details: Chair person Elaine Roderick Tel. 0772 865779; Secretary Jean Clayton Tel. 0772 749282

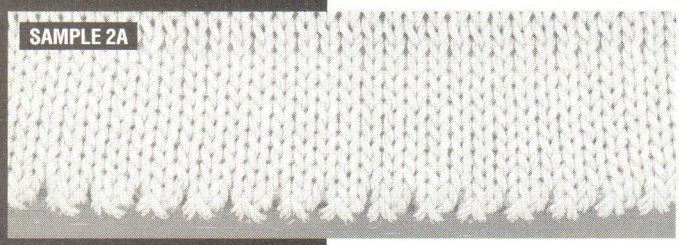
Wendy Damon has lots of speed hints and techniques to make hems and edgings on single beds

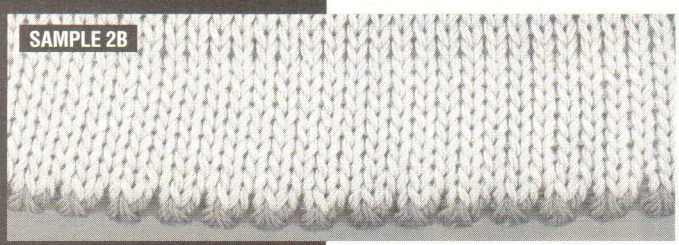
Start to Finish

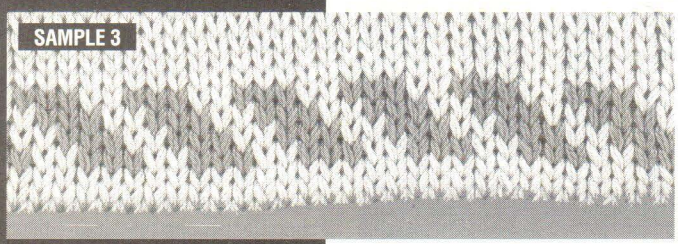


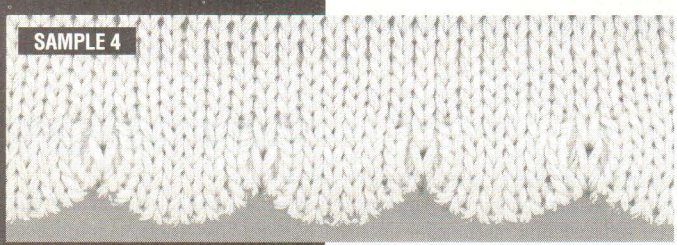


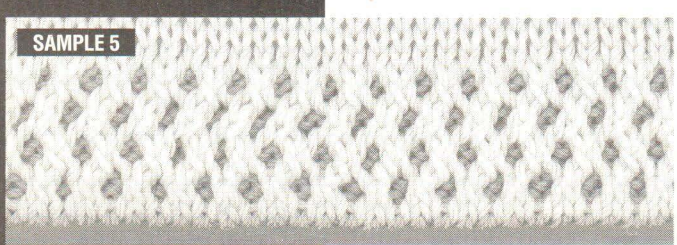












The following hems and edgings all build on the basic hem. I have used a four ply yarn to knit the samples.

A BASIC STOCKING STITCH HEM

Sample 1A — To knit a ten row hem. Cast on in waste yarn and knit a few rows. Knit one row with cast-on cord. With main yarn, and a tension two whole numbers tighter than main tension, knit ten rows. With the loosest tension, knit one row (this loose row will make a crisp fold for the hem). With the tighter tension, knit ten rows. Pick up the loops of the first main yarn row on to the needles to make the hem. Pull the cast-on cord out to remove the waste yarn. With a tension one whole number looser than main tension, knit one row (knitting this row at a looser tension helps to prevent the hem 'kicking' up). The hem is complete.

A BASIC STOCKING STITCH HEM WITH A GARTER ROW EDGE

Sample 1B — Work as for basic hem above until first ten rows are completed. Reverse work, i.e. take work off machine and rehang with knit side facing (use a garter bar to take off on waste yarn and rehang). Knit one row. Reverse work again so that purl side is facing again. Continue by knitting ten rows and finishing as above.

SHORT CUT: Those of you with garter carriages can use this to work the garter row. Punchcard knitters, use a card with the entire row punched out, electronic knitters, use a design with a black starting row.

A PICOT HEM

Sample 2A — Proceed as for basic hem until first ten rows are completed. Transfer every other stitch to its adjacent needle, leaving the empty needle in work. Knit the loose row and continue as for basic hem.

SHORT CUT: Use the lace carriage to work the 1x1 transfer. Knitmaster and Silver Reed knitters will need to use a 1x1 card, like Card 1. Brother knitters can select by hand by pushing every other needle to C position then taking the lace carriage across.

SHORT CUT: Use the adjustable transfer tool to speed up transfers. Push down every other prong so that four remain up, separated by a space. You can then use this to lift off four alternate stitches at once and move them to adjacent needles.

A COLOURED PICOT

Sample 2B: Work a picot hem, changing to second colour after knitting first nine rows. Knit tenth row and loose row with second colour. Change back to first colour and finish hem.

A FAIR ISLE HEM

Sample 3: This is a basic hem with the addition of a Fair Isle. The width of the hem will be set by the length of the Fair Isle. My Fair Isle is four rows long. I have added two plain rows at the start and two plain rows at the finish so that there will be eight rows to the hem. Begin as for basic hem knitting the required number of rows (i.e. to match the length of the Fair Isle and any plain rows). In my case I knitted eight rows. Knit the loose row. Now work the pattern. In my case I knitted two plain rows, four rows Fair Isle, two plain rows. Now complete as for a basic hem.

TUCK SCALLOP HEM

Sample 4: The basic hem again with the addition of a tuck. The tuck is worked after knitting the first six rows of a basic hem. Push every sixth needle to holding position and set carriage to hold. Knit a further four rows. Cancel hold and knit loose row. Knit one row at MT-2 and work tuck over four rows as before. Cancel hold and continue hem as for basic hem.

COLOUR BACKED LACE

Sample 5: Work ten rows and loose row as for basic hem with a contrast yarn. With main yarn, knit two rows. Work lace as given in diagram for eight rows. Pick up the loops of the first contrast row and finish as given for basic hem.

All these hems can be worked as bands by picking up from an edge with wrong side facing and knitting as given for basic hem, then either take off on waste yarn and stitch band down or pick up from edge again, work a loose row and latch off. The Fair Isle and lace hem will need to be worked in reverse so that the pattern shows on the right side. This means that you will need to work the pattern first, then the loose row then the ten plain rows.

Next month, I'm back on the computer and starting a series of articles on generating pattern shapes in DesignaKnit and IntoShape.

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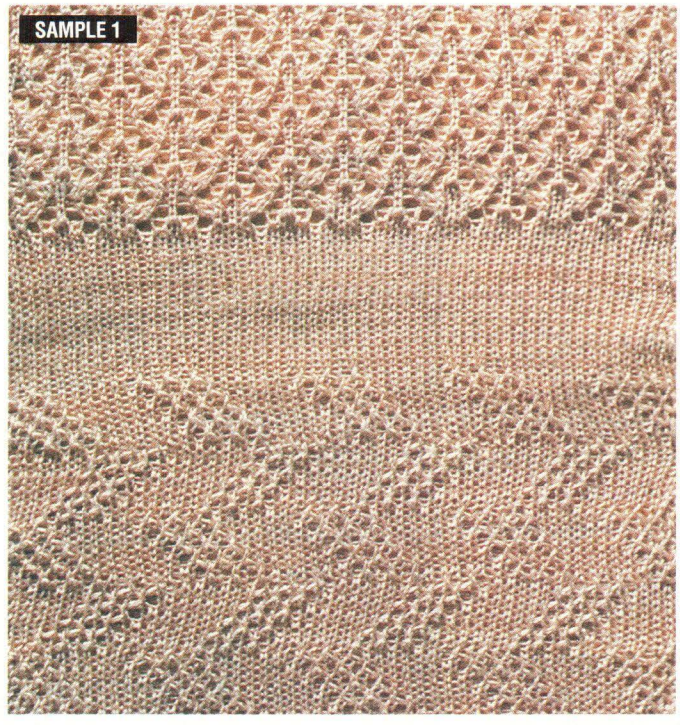
Colour reproduction of yarns is as accurate as printing will allow

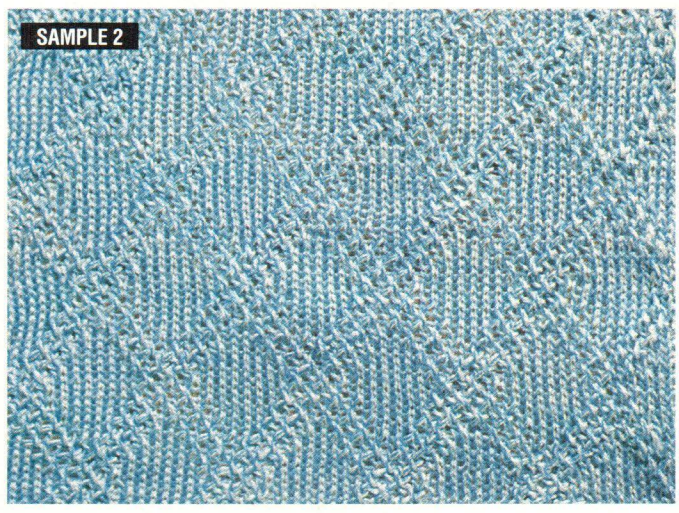
Elaine Cater has some 'bright' ideas for using shiny yarns

NOVELTY YARNS

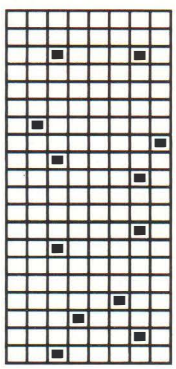
Most of us have a few cones of bright acrylics in our yarn cupboards. They were probably bought to use for shadow pleated skirts or to give body to another yarn. Many garment patterns combine yarns such as Yeoman's Grigna with Supersheen or Bramwell's Hobby with Silky. When these are knitted up together, they produce a fabric which is stable but still has a nice drape to it.

What often happens when using these fine yarns is that a little goes a long way, and we use up the main yarn for the garment and are left with the fine yarn. With the onset of warmer weather, now is a perfect time to use these yarns on their own for lightweight garments. Here are a few suggestions for stitch ideas which work well with these yarns.

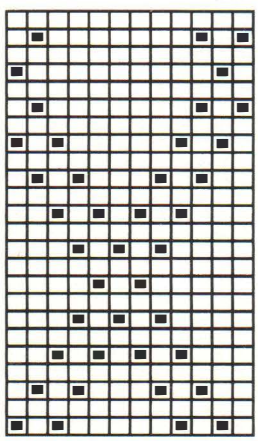




SAMPLE 1 *Stitchworld* 143



SAMPLE 2 *Stitchworld* 198



FINE KNITTING

While it is possible to wind off four cones of a one ply yarn and treat it as 4 ply, the process is tedious and if, like me, you live in a centrally heated house, you may be plagued by static electricity. This causes the yarns to separate and form loops where they should not be. The techniques shown here used only two ends of any colour and should work in even the most 'charged' household. All the samples were knitted in Yeoman's Janeiro or Supersheen.

LACES

Sample 1 is a simple transfer lace pattern knitted using one end of Janeiro and one of Supersheen. The Janeiro is a slightly darker pink than the Supersheen, but the lace pattern helps them blend well together without giving a striped effect. I have not pressed the sample down hard, but this adds to the interest of the fabric, with its extra textured bumps.

Sample 2 is a fine lace pattern. Fine lace transfers stitches to their adjacent needles but the stitch loop is still kept on the original needle. It produces a slightly opened effect, but is not as see through as transfer lace. To add interest to the pattern, I plated the yarn. I used one end of blue Supersheen for the main colour and two ends of pale pink for the plating yarn. When the fabric is turned over, the pattern is knitted in pink. This type of fabric would make an attractive summer top or a lightweight jacket.

Samples 3A and 3B are thread lace patterns. Both were knitted using one end of Janeiro and one end of Supersheen for the main yarn and one end of Supersheen for the 'thread' in feeder 2/B. In Sample 3A, I used a matching colour for the thread. In Sample 3B, I used beige for the main colour yarns, but changed to brown Supersheen for the thread. This made the stitch pattern stand out more clearly. The lace pattern could be used for a shawl or wrap. It could also be used for a jacket worn over a plain knit dress using the Janeiro and Supersheen.

PLATED TUCK

I have gone back to plating again for **Sample 4**. This time, two ends of Supersheen were used for the main yarn and another two ends for the plating yarn. A fairly bold tuck pattern was used. The main and plating yarns were changed at the end of each pattern repeat to see how that would affect the look of the sample. The resulting fabric is 4 ply weight which is quite interesting on the wrong or knit side.

MIXES

If you have a number of cones of one ply yarn, try mixing the colours to form your own tweed type yarn. This works best if you choose different shades in the same colour family, light to dark blue for example. This can be very effective using just stocking stitch or a simple garter

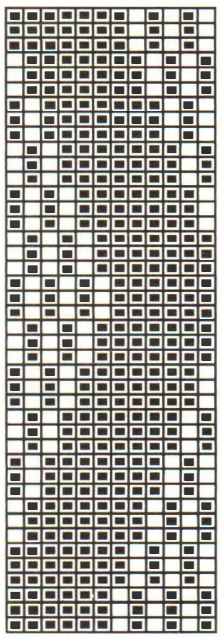
stitch pattern. Check that you have sufficient of each colour before starting.

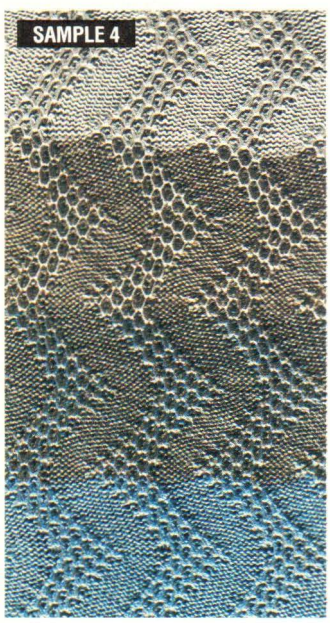
ON THE RIBBER

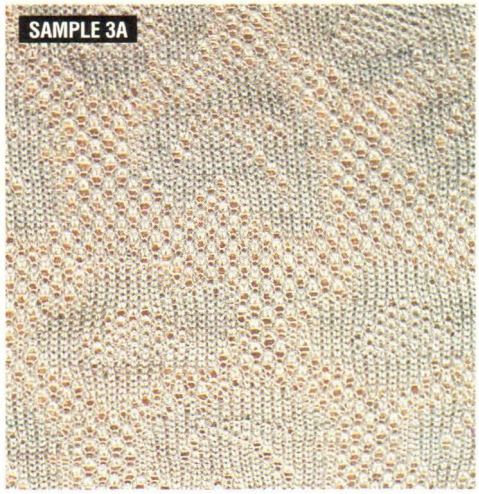
Because these yarns are so fine, they are ideal for double bed patterns. If your machine has a close bar (a thin plastic strip that fits under the needles on the main bed and helps stitches knit off properly), slide it into place before starting to knit any double bed patterns. **Sample 5** is a tuck stitch pattern. The machine was set for full needle rib. Any single bed tuck stitch pattern can be used for this technique. Once the stitches have been cast on, set the main machine for tuck. The ribber should knit in both directions. The pattern was knitted at tension 1/1 using two ends of Supersheen.

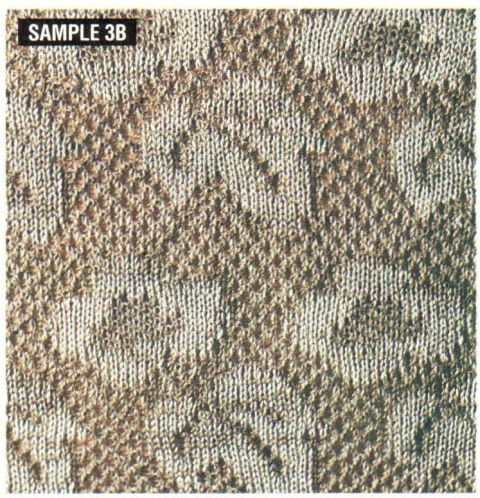
Sample 6 is another automatic double bed pattern. The machine is set for full needle rib. Once the stitch pattern was selected, the main machine was set to slip in both directions. The pattern was knitted using one end of Janeiro and one end of Supersheen using a tension of 4/3.

SAMPLE 4 *Stitchworld* 279

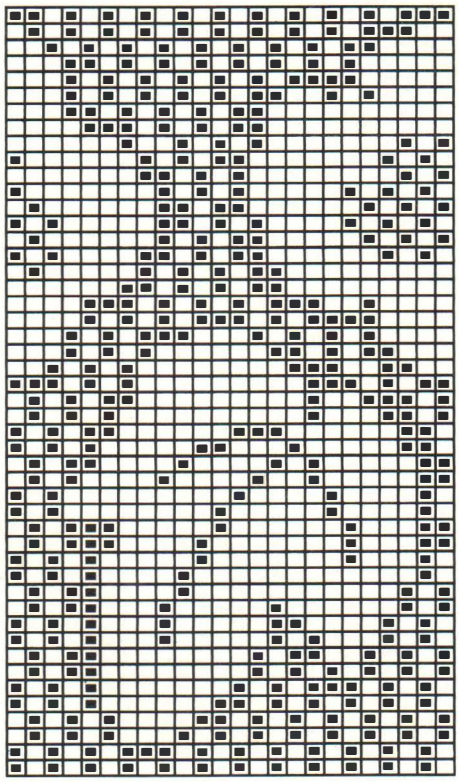






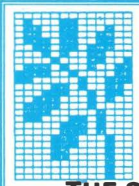


SAMPLES 3A AND 3B *Stitchworld* 397



Double bed plating has been used for **Sample 7**. Pink and beige Janeiro were used, but to be most effective, a greater contrast in the colours would be better. The stitches were cast on in full needle rib. Once the casting on was completed, the ribber bed stitches were transferred to the main bed. The needle arrangement on the ribber bed was three needles in working position, five needles in non-working position, repeated along the row. All the needles on the main bed were in working position. The tension was approximately 5/3. Knit two rows. Rack the ribber one number to the left. Knit two rows. Continue to rack the ribber every two rows until you reach 10. Then rack back to the right every two rows. Transfer end stitch on the ribber bed to the main bed when those stitches are beyond the main bed stitches. Bring them back into working position when racking in the opposite direction.

Once you have decided on a stitch pattern you like, take the time to make a tension swatch before you start knitting your garment. You have created your own yarn and the chances of finding a garment pattern with exactly the same stitch and row tensions are not good. If you own a charting device, put it to use. Try to avoid pressing these yarns with an iron. Most are wholly or partly acrylic and loose their bulk when pressed. The double bed fabrics need no ironing at all. The single bed fabrics



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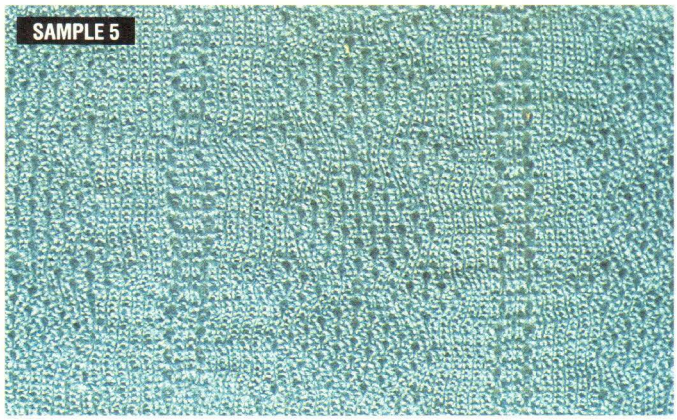
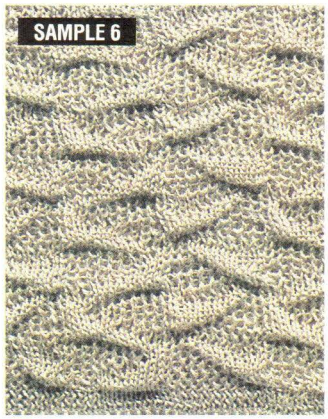
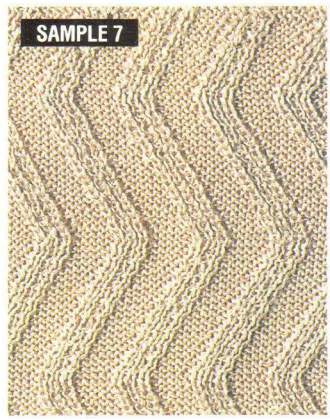


can be flattened slightly by holding a steam iron over them without letting it touch the fabric. Use your hand to smooth the fabric.

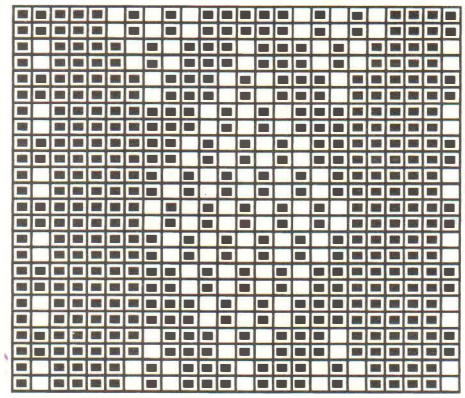
I hope these ideas have stimulated you, and that you will go back to your fine yarns and give them a new lease of life.

All sample yarns should be available from your local stockist, or are available by mail order direct from: Yeoman Yarns Ltd. 36 Churchill Way, Fleckney, Leics LE8 0UD.

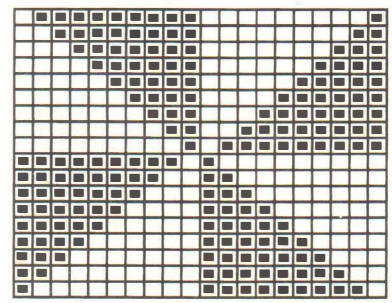




SAMPLE 5 *Stitchworld* 269



SAMPLE 6 *Stitchworld* 475



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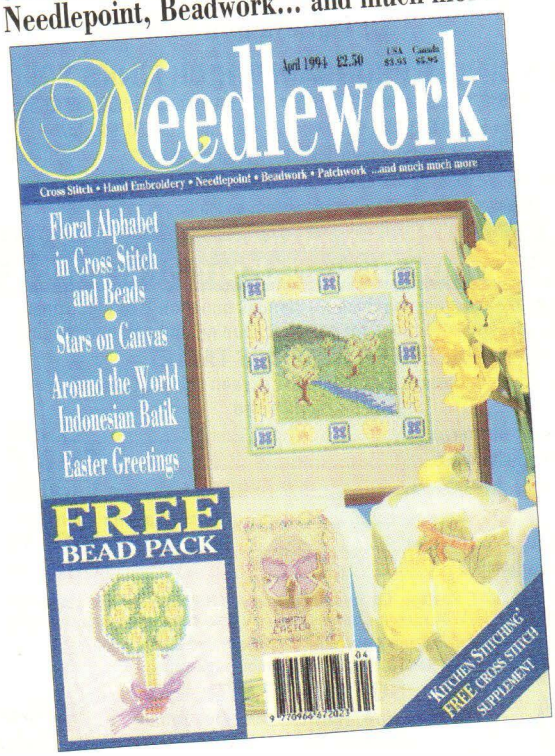
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'Lolly Stitch' is the delightful name that Pauline Falk uses to describe her latest stitch pattern made with a little help from the garter bar

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AND FRIENDS

Very rarely do I use large patterns; I often look at the wonderful designs that come out in magazines and tell myself "I will knit that one day", but I never do. The ability that the latest electronic machines have to produce huge pattern repeats is wonderful. But, for some reason, I have a mental block about using them. I was asked one day why I have an electronic if I don't use this facility and I had to stop and think. Why do I?

I think I bought my first electronic because I was in love with what it could do, but over the years I found a different use for it, the potential for design with an electronic is endless. The basic patterns are at my fingertips, no punching of cards, I can flip from one pattern to another with very little effort, and the temptation to see what would happen if I pressed this button or that button is always there to spur me on.

I own six knitting machines and still place high value on my 16 year old punchcard machine. Never under estimate the true value of these old machines, they turn out garment after garment with very little mechanical breakdown, but when I want to design stitches I head for the electronic.

A SMALL REPEAT GOES A LONG WAY

All the patterns on my disc are small pattern repeats, every one has the potential for expansion into a dozen other patterns. In this article I have an example of how a small pattern, only eight stitches wide and one row can give the most startling results, with the added ingredient: *one garter bar.*

SWEET RELATIONS

I called this stitch Lolly Stitch (wrapped sweets). I developed this stitch some years ago and it was only when I sat down to write this article that I decided to work on adaptations and was thrilled at the results and I am sure if I spent more time I could find even more stitches.

PATTERN 1

Insert punchcard/program pattern and lock on first row. Knit three rows stocking stitch. Turn your work. *Set your machine to slip and work six rows. Pick up strands with a two prong tool and place on the needles directly above. (For ease of knitting bring these needles to D or E position). Knit one row stocking stitch. Turn work and knit three rows garter stitch. Turn back*. Repeat from * to *.

Pattern 2 is the reverse side of pattern 1.

PATTERN 3

Insert punchcard/program pattern and lock machine. Knit six rows stocking stitch. Turn your work. *Set your machine to slip and work six rows. Change your machine to stocking stitch and knit six more rows. Pick up strands with a two prong tool and place on needles directly above. (For ease of knitting bring these needles to D or E position). Knit one row stocking stitch. Turn work and knit six rows garter stitch. Turn back*. Repeat from * to *.

PATTERN 4

Insert punchcard/program pattern and lock machine. Knit six rows stocking stitch. Change to second colour. *Set your machine to slip and work six rows. Change back to main yarn and set your machine to stocking stitch and knit six more rows. Pick up strands with a two prong tool and place on needles directly above. (For ease of knitting bring these needles to D or E position). Knit one row stocking stitch. Turn work and knit six rows garter stitch. Turn back*. Repeat from * to *.

The reverse side of this pattern is interesting as well.

IDEAS FOR EXPERIMENTATION

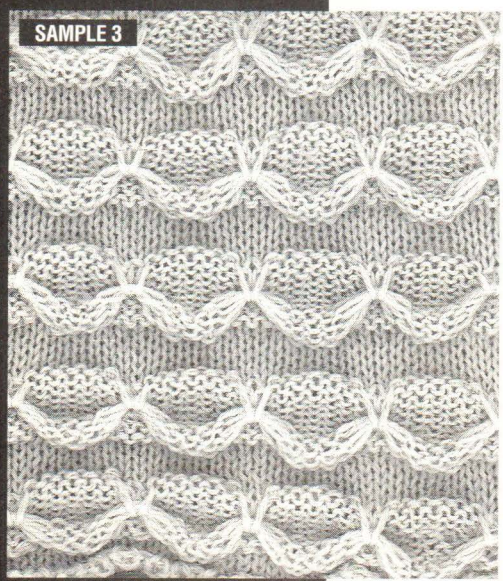
Further thoughts I have had on these patterns is to work pattern number one in stripes to form candy striped sweets. I was going to try knitting only two rows between every turned section instead of six on pattern number four to make the waves closer together. I was also going to try alternating the pattern but as always I have run out of time, I will leave it to you to carry on where I have left off and have fun playing.

Repeat these 8 sts across for a punchcard. Only one row required as card is used locked throughout

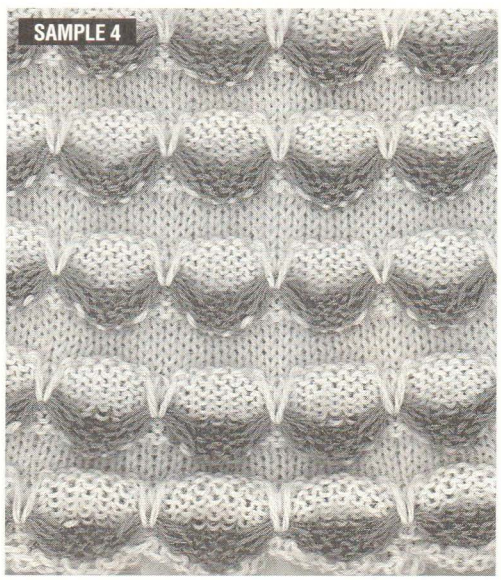
SAMPLE 1

SAMPLE 2

SAMPLE 3



SAMPLE 4



Child's Raindrop Sweater

Illustrated on page 66

MACHINES: *These instructions are written for standard gauge punchcard machines with ribber*
YARN: *Denys Brunton De-Luxe 4ply*
FIBRE CONTENT: *100% Acrylic*
COLOUR: *We used Pale Blue (MC), Navy (A), White (B), Royal Blue (C), Jade (D), Gold (E), Red (F) and Pink (G)*
STOCKISTS: *If you have any difficulty in obtaining this yarn, please write to Denys Brunton Designer Yarns, Moorland Mills, Law Street, Bradford Road, Cleckheaton, W. Yorks BD19 3QR*

SIZES
To suit chest 56[61:66:71]cm.
Finished measurement 68[73:76:81]cm.
Length 44[46.5:48.5:50.5]cm.
Sleeve seam 31[32:33.5:35]cm.
Figures in square brackets [ ] refer to larger sizes; where there is only one set of figures, this applies to all sizes.

MATERIALS
Denys Brunton De-Luxe 4 ply
1 x 400g cone in MC.
1 x 400g cone in each of A and B.
Small amounts in each of C, D, E, F and G.

MAIN TENSION
29 sts and 44 rows to 10cm measured over st st (tension dial approx 6). Tension must be matched exactly before starting garment.

ABBREVIATIONS
See page 27.

NOTE
Knit side is used as right side.
Measurements given are those of finished garment and should not be used to measure work on the machine.

PUNCHCARD PATTERNS
Punch cards A, B, C and D before starting to knit.

SPECIAL NOTE
Back and front are not worked centrally on the needle bed to allow for the placement of pattern. The sleeves are worked over the centre of the needle bed.

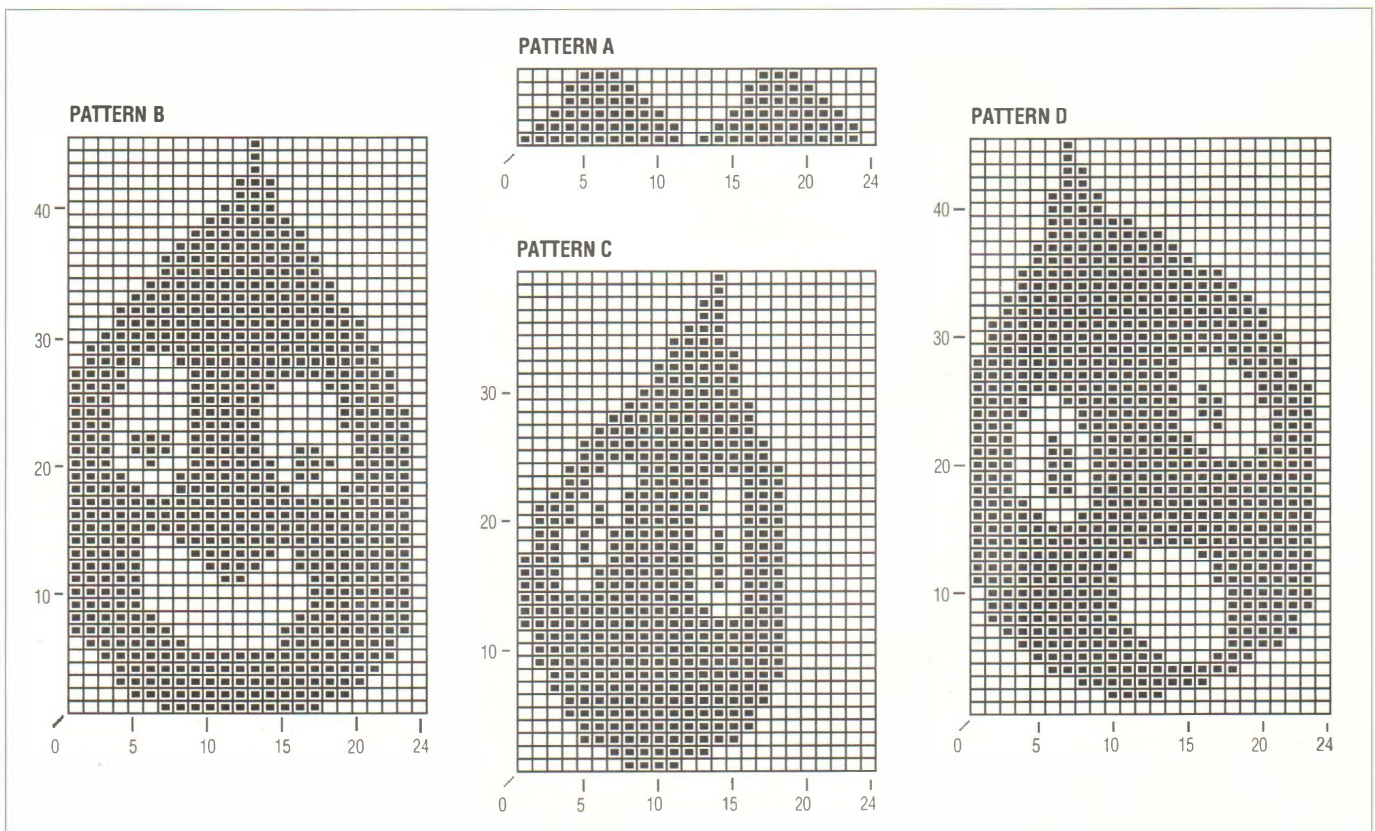
BACK
With RB in position set machine for 1x1 rib. Push 38[41:44:46] Ns to L and 62[65:68:70] Ns to R of centre '0' on MB and corresponding Ns on RB to WP. Arrange Ns for 1x1 rib. CAR. Using A, cast on and K3 tubular rows. Using MT-3/MT-3, K28 rows. Transfer sts to MB.
RC000 Using MT, K2[0:4:4] rows. Insert punchcard for patt A and lock on first row. Set carr to select/memorise for patt and K1 row. Release card and set carr for Fair Isle. Using MC in Feeder 1/A and A in Feeder 2/B, K5 rows. Insert punchcard for patt B and lock on 10th row. Set for single motif over 12 Ns to L and 12 to R of centre '0'. K1 row. Continue in Fair Isle (single motif) using C in Feeder 2/B and K 35 rows.

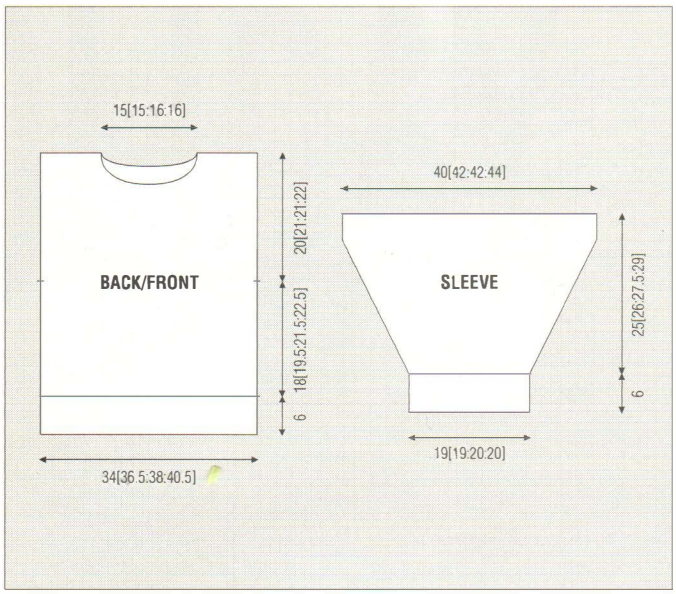
Sizes 56cm and 71cm only
K1 row of the pattern and then K1 row in MC only.

All sizes
Insert punchcard for patt C and lock on first row. Set for single motif over Ns 13 - 36 L of centre '0' and Ns 13 - 36 R of centre '0'. K1 row to select/memorise for patt and remove C from Feeder 2/B.
If you only have a tension mast that takes two colours, thread it up with MC and one of the contrasting colours and stand the other contrast colour on the floor beside you, hand feeding it as required. If you have a four-way tension mast thread it up with MC and the two contrast colours you are using.
Release card and set carr for Fair Isle (if required). Using MC in Feeder 1/A and D in Feeder 2/B *K part way across the row until all the Ns of the first motif have been passed. Stop carr, remove D (do not break yarn, put it in the holder at the edge of the needle bed), using E in Feeder 2/B, complete the row. Wrap the edges of each single motif separately at the side nearest the carr and K part way across the row until all Ns of the motif have been passed and then stop. Remove E and replace with D (in Feeder 2/B) and complete the row. Wrap the edges of the single motifs at the side nearest carr*. Repeat from * to * until 39 rows of the pattern have been worked. *At the same time* when RC shows 80[86:94:100] place a marker at each edge. Insert punchcard for patt D and lock on first row. Set for single motif over 12 Ns to L and R of centre '0' and Ns 37 - 60 at R of centre '0'. Set carr for st st and to select/memorise patt and using MC, K1 row. Release card and set carr for Fair Isle. Using F and G in place of D and E, work as given from * to * for 43 rows.

Sizes 61[66:71]cm only
Insert punchcard for patt C and set for single motif over Ns 13 to 36 L of centre '0'. K1 row. Release card and set carr for Fair Isle. Using E in feeder 2/B and wrapping motif edges, K 15[21:27] rows in pattern.

All sizes
Insert punchcard for patt A and set for all-over patt. K1 row. Release card and set carr for Fair Isle. Using B in Feeder 1/A and MC in Feeder 2/B, K6 rows. Set carr for st st and using B*** K until





Lady's Delphinium Fair Isle Sweater

Illustrated on page 65

MACHINES: *These instructions are written for standard gauge electronic machines with ribber*
YARN: *Bramwell Savannah Cotton*
FIBRE CONTENT: *100% Cotton*
COLOUR: *We used White (MC), Navy (A) and Denim (B)*
STOCKISTS: *If you have any difficulty in obtaining this yarn, please write to F. W. Bramwell & Co Ltd, Unit 5, Metcalf Drive, Altham Lane, Altham, Accrington, Lancs BB5 5TU*

SIZES

To suit bust 86-91[96-101:106-111]cm.
Finished measurement 112[117:131]cm.
Length 68.5cm.
Sleeve seam 40.5[49.5:49.5]cm.
Figures in square brackets [ ] refer to larger sizes; where there is only one set of figures, this applies to all sizes.

MATERIALS

Bramwell Savannah
1 x 500g cone in MC.
1 x 500g cone in each of A and B.

MAIN TENSION

30 sts and 34 rows to 10cm measured over Fair Isle patt (tension dial approx 8).
Tension must be matched exactly before starting garment.

ABBREVIATIONS

See page 27.

NOTE

Knit side is used as right side.
Measurements given are those of finished garment and should not be used to measure work on the machine.

ELECTRONIC PATTERN

Mark mylar sheet/program patts A and B before starting to knit.

PATTERN NOTE

BORDER PATTERN

Diagram patt B.
After select/memorise row, allow patt to continue (rotate) throughout and changing tension, setting and colours, work as folls:

Feeder 1/A	Feeder 2/B	Patt	Tension	Rows
*A	-	Tuck	6	2
B	-	St st	8	1
A	MC	Fair Isle	8	13
B	-	St st	8	1*
A	-	Tuck	6	2
A	-	St st	8	1
A	MC	Fair Isle	8	13
A	-	St st	8	1

Repeat from * to * once more. Using A set carr for tuck and using T6, K2 rows.

MAIN PATTERN

Once border patt complete, continue in main patt (A) using MT. Work in Fair Isle, using MC in Feeder 1/A and B in Feeder 2/B throughout.

RC shows 164[174:184:192].

SHAPE NECK

Note: Centre of knitting is between Ns 12 and 13 to R of centre '0'.
Set carr for HP and push 22 Ns at centre and all Ns to L to HP. K2 rows. Push 11[11:12:12] Ns at neck edge to HP on next row, K1 row. WK over rem sts. CAL. Push 39[42:45:47] Ns nearest carr to UWP. Complete as given for L side.
Set carr so HP Ns will K and WK over rem 44[44:46:46] sts.

FRONT

Work as given for back to ***. K until RC shows 136[148:158:166].

SHAPE NECK

Note: Centre of knitting is between Ns 12 and 13 to R of centre '0'.
Set carr for HP and push 12[12:10:10] Ns at centre and all Ns to L to HP. Always taking the yarn around the first inside N in HP, K2 rows. Push 4[4:5:5] Ns at neck edge to HP on next and every foll alt row 2[2:1:] times in all, K1 row. Push 0[0:4:4] Ns at neck edge to HP on 0[0:next:next] row, K0[0:1:1] row. Push 1 N at neck edge to HP on next and every foll alt row 8[8:9:9] times in all. K until RC shows 168[178: 188:192] and WK.
CAL. Push 44[47:51:53] Ns nearest carr to UWP. Reset RC at 136[148:158: 166] and work L side to correspond with R.
Set carr so HP Ns will K and WK over rem sts.

SLEEVES

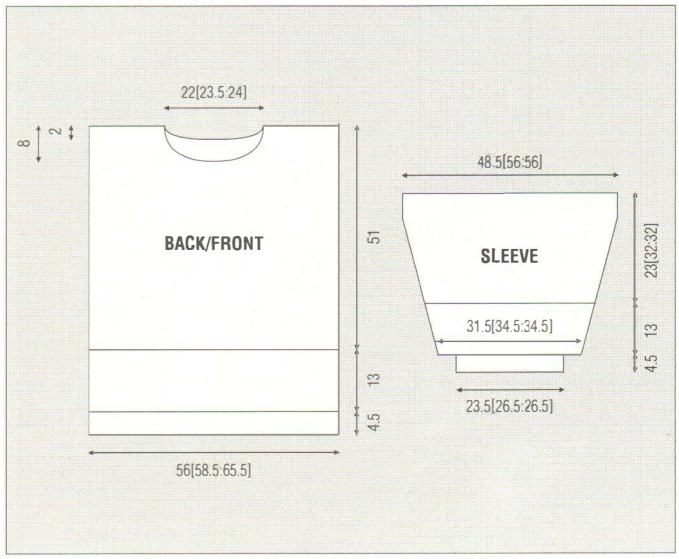
With RB in position set machine for 1x1 rib. Push 56[56:58:58] Ns on MB and corresponding Ns on RB to WP. Arrange Ns for 1x1 rib. CAR. Using A, cast on and K3 tubular rows. Using MT-3/MT-3, K23 rows. Transfer sts to MB and using MT, K1 row.
RC000 K3 rows. Inc 1 st at each end of next and every foll 4th row 30[32:31:35] times in all. 116[120:120:128] sts. K until RC shows 126[132:140:146]. Cast off loosely.

NECKBAND

Join one shoulder seam by replacing shoulder sts right sides together back on to machine. Using B and MT, K1 row and cast off.
Push 108[108:112:112] Ns to WP. With right side facing, pick up sts evenly from around front and back neck (below WY as required, as well as side neck) and hang evenly along the row. Using A and MT, K1 row.
Lace carriage transfer: Use lace carr to transfer alt sts to adjacent Ns, pushing empty Ns to NWP. Push RB to WP, arrange RB Ns to correspond with MB for 1x1 rib. Using T3/3, K1 row. Insert comb and weight evenly. Return RB to WP.
No lace carriage: With RB in position, transfer sts for 1x1 rib. Drop RB one position. Insert comb and weight evenly. Return RB to WP.
All machines: T3/3, K19 rows. Transfer sts to MB. Using MT, K1 row. Leave a long end of A (for sewing up) and WK.

TO MAKE UP

Block and lightly steam pieces to correct measurements. Join second shoulder as given for first. Set in sleeves between markers. Join side and sleeve seams. Join neckband seam. Fold band in half on to right side and finish by back stitching through last row worked in A. Using appropriate punchcards as a guide, Swiss darn first and last 'rain drops' in the correct colours to fill in to 'water line' and 'cloud line'.



BACK

With RB in position set machine for 2x2 rib. Push 168[176:196] Ns on MB and corresponding Ns on RB to WP. Arrange Ns for 2x2 rib. CAR. Using A, cast on and K3 tubular rows. Using MT-5/MT-5, K19 rows. Transfer sts to MB**. Program border patt, and using MT and A, set carr to select/memorise for patt and K1 row.

RC000. Start and work in patt — complete border, then continue in main patt throughout (see patt note) and K until RC shows 218.

SHAPE NECK

Note patt row. Using nylon cord, K54[58:60] sts at centre and all sts at L by hand, taking Ns down to NWP. Cont over 57[59:68] sts at R for first side. Set carr for HP. K1 row, push 1 N at neck edge to HP on next 6 rows. Using B, K1 row and WK over rem 51[53:62] sts.

Reset patt to noted row. CAR. Unravel nylon cord over 57[59:68] sts at L bringing Ns down to WP. Set carr to select/memorise for patt without K and take to L. Set carr for Fair Isle and work L side to correspond with R.

Unravel nylon cord over sts either side of centre. Set carr so HP Ns will K and using A, K1 row. WK over rem 66[72:72] sts.

POCKET

Work two alike

Push 40 Ns to WP. Using WY, cast on and K a few rows. Work as given for back from ** until complete repeat of border worked. WK.

FRONT

Work as given for back to **. With wrong side of pocket facing, pick up sts from below WY at bottom pocket and hang on to Ns 30-70 at L and second pocket on to Ns 30-70 at R of centre '0'. Remove WY from picked up edge of pocket. Continue as given for back until border patt complete.

POCKET OPENING

Set carr for HP and st st, push all Ns *except* those corresponding with one pocket position, to HP. Using A, K1 row and cast off loosely. Push Ns corresponding to second pocket position to UWP and work as given for first pocket top. Fill empty Ns by picking up sts from below WY at top of each pocket respectively. Continue as given for back until RC shows 200.

SHAPE NECK

Note patt row. Using nylon cord, K26[30:32] sts at centre and all Ns at L by hand, taking Ns down to NWP. Cont over rem 71[73:82] sts for first side. Set carr for HP and K1 row. Push 1 N at neck edge to HP on next row. Push 4 Ns at neck edge to HP on next row. Push 1 N at neck edge to HP on next row. Push 3 Ns at neck edge to HP on next row. Push 1 N at neck edge to HP on next row. Push 2 Ns at neck edge to HP on next row. Push 1 N at neck edge to HP on next 8 rows. K until RC shows 226. Set carr for st st and using A, K1 row. WK over rem 51[53:62] sts.

Reset patt to noted row. CAR. Unravel nylon cord over 71[73:82] sts at L bringing Ns down to WP. Set carr to select/memorise for patt without K and take to L. Reset RC at 200, set carr for Fair Isle and work L side to correspond with R.

SLEEVES

Push 94[104:104] Ns to WP. Using WY and MT, cast on and K a few rows ending CAL. Program border patt and set carr to select/memorise for patt. Using A, K1 row.

RC000. Start and work in border and then main patt as given for back, *at the same time*, K3 rows. Inc 1 st at each end of next and every foll 4th row 26[16:10] times in all. 146[136:124] sts. K4 rows. Inc 1 st at each end of next and every foll 5th row 0[16:22] times in all. 146[168:168] sts. K until RC shows 132[164:164]. Cast off.

CUFFS

With RB in position set machine for 2x2 rib. Push 70[80:80] Ns on MB and corresponding Ns on RB to WP. Arrange Ns for 2x2 rib. Work as given for back to **. Using MT, K1 row. With wrong side facing, pick up sts from below WY at bottom sleeve and hang on to Ns dec 24 sts evenly along the row. Using T10, K1 row and cast off.

NECKBAND

Join 1 shoulder seam. Push 147[153:161] Ns to WP. Using WY and MT, cast on and K a few rows ending CAR. Using A and MT, K1 row. Program border patt, starting at 4th row. Using B, set carr to select/memorise for patt and K1 row. Set carr for Fair Isle and using B in Feeder 1/A and MC in Feeder 2/B, K13 rows. Complete border patt, ending 2 rows using A in tuck at T5. Set carr for st st. Transfer every 3rd st to adjacent N, pushing empty Ns to NWP. Using MT-4, K19 rows. Push empty Ns to WP and using MT-1, K2 rows. Turn a hem by picking up loops from first row worked in A and hang evenly along the row. Using T10, K1 row and cast off.

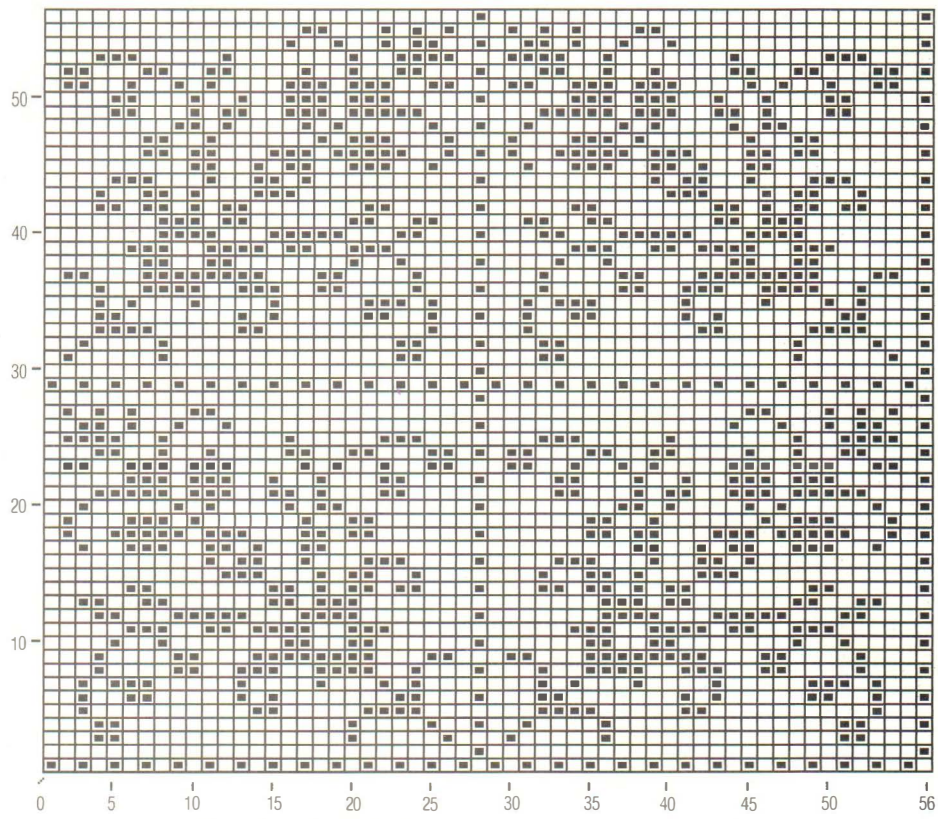
Push 147[153:161] Ns to WP. With right side facing, pick up neck edge and hang evenly along the row. With wrong (mock rib) side of neck band facing, pick up band and hang evenly along the row. Cast off.

TO MAKE UP

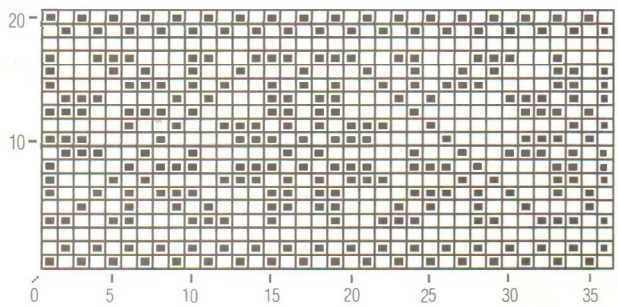
Block and steam press pieces to correct measurements. Join rem shoulder seam.

Set in sleeves. Join side and sleeve seams. Join neckband seam. Turn top edge of pocket opening down to inside, leaving a line of A just visible and slip stitch down.

PATTERN A



PATTERN B — BORDER PATTERN



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